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UNIQUE SCHOOL FOR LEADERS OF MUSIC IN ARMY AND NAVY

Intensive Training Planned for Men Who Will Make Singers of Uncle Sam's Fighting Forces—More Than 500,000 Soldiers and Sailors Now Have Song Leadership in the Camps—Commanders at Camp Upton and Camp Gordon Plan Huge Structures to House Singing Activities of Their Commands

THERE is something new under the sun—even in music. This time it is one of the most unique schools in existence, the school which Harry Barnhart will direct this fall for the men who are going out to conduct singing in the army and navy camps.

The new song leaders are being selected by Lee F. Hanmer of the Army and Navy Commissions on Training Camp Activities, and their development for the highly specialized work for which they are volunteering will take place at 130 East Twenty-second Street, where the National Committee on Army and Navy Music, which is co-operating with the War Department commissions, has its headquarters. Methods of handling large groups of men, songs of the army and navy, company and regimental singing and problems relating to the army bands will be among the questions given consideration. The work will begin early in October.

A notable list of men prominent in the musical world have already laid aside their customary duties to take up the work of leading singing in the camps and already more than 500,000 men of Uncle Sam's fighting forces are getting together in camps all over the country for company and regimental sings under their leadership.

Building Song Auditoriums

The work for the first big structure which will be used for the singing of the Camp Upton command is to be started immediately, and this building will seat 20,000 men, who will sing their old home songs and marching tunes of the army under Harry Barnhart's baton. At Camp Gordon, Atlanta, Ga., where Warren Kimsey is leading the singing, Major-General Eben Swift has ordered the construction of a similar auditorium, which will also seat 20,000 men of his command, for their big sings.

Much of the pioneer work in the camps last summer was done by Geoffrey O'Hara at Fort Oglethorpe, Ga.; Kenneth Clark at the Ambulance Training Corps camp at Allentown, Pa.; Robert Lloyd at the officers' training camp at Fort Niagara, and Stanley Hawkins at Madison Barracks. With the mobilization of the new national army, many of these leaders are taking on new duties, leaving to leaders who are coming in later work in the camps where the singing has been organized. Robert Lloyd will be sent to take charge of the work at Camp Funston, Fort Riley, Kan., the camp of which Major-General Leonard Wood is commander; Kenneth Clark is in charge of singing at another of the national army camps, Camp Meade, Annapolis Junction, Md., and Mr. O'Hara continues his work at Fort Oglethorpe, where he directs both the work for the regulars in the big camp and the men in training for the officers' reserve corps.

Among the new leaders entering the work this fall is John Archer of Providence, R. I., who is widely known as a community chorus leader. He has or-



Photo © by Arnold Genthe

ISADORA DUNCAN

American Exponent of the Dance, Who Has Been Accorded International Recognition, and Whose Ideals and Efforts Have Exerted a Powerful and Lasting Influence Upon the Terpsichorean Art. (See Page 18)

ganized and conducted large choruses at Providence and at Pittsfield and North Adams, Mass. Holmes Cowper has left his duties as dean of music at Drake University, Des Moines, Iowa, to take charge of singing in Camp Dodge, Des Moines, and another leader who has forsaken similar activities is H. W. B. Barnes, formerly head of the San Antonio (Tex.) School of Music, who is now leading in song the men at Camp Travis, Fort Sam Houston, Tex. Howard Kimsey and his brother, Warren Kimsey, have both left their work in Chautauqua music to become song leaders, the former at Camp Pike, Little Rock, Ark., and the latter at Camp Gordon, Atlanta, Ga. Le Roy Allen, formerly with the music department of the university at Berkeley, Cal., is working with the national committee in helping to arrange band parts for the songs which are to be included in the new army and navy song book. Vernon Stiles, former member of the Chicago Opera Company and a concert artist, is leading the singing at Camp Devons, Ayer, Mass., and the work at Camp Jackson, Columbia, S. C., is being directed by David Griffin, baritone concert artist of Philadelphia.

In the naval training stations important work has been done by Albert Hoxie, leader of the Philadelphia Community Choruses, who has directed large sings in the Philadelphia Navy Yard, and by Herbert Gould, who has successfully carried on in the Great Lakes Naval Training Station the work so inaugurated by Mr. Barnhart. The work at the Great Lakes Station has been done under the auspices of the Chicago Civic Music Association, but both Mr. Hoxie's and Mr. Gould's work will come in under the activities of the Army and Navy Commissions this fall.

As there are in operation this fall sixteen camps where the men of the new national army are in training, sixteen camps of the National Guard, nine officers' training camps and twenty mobilization camps of the regular army, and more than thirty centers where men of the different branches of the naval service are in training, it will be readily seen that the need for song leaders is much larger than the supply. Men who feel that they have the necessary qualifications for this work should communicate with Mr. Hanmer, who is heading the committee that is selecting leaders to serve in this capacity.

BRITAIN'S PREMIER EXHORTS NATION TO "KEEP ON SINGING!"

Lloyd George Presides Over Eisteddfod at Birkenhead Where Bardic Honors Are Awarded by Eminent Judges—Concert Opens "Eagle Hut" For American Troops in England—London Gives Cordial Greeting to Rhapsody Composed by the Late Lieut. Butterworth—Sir Henry Wood's Arrangement of Granados's Dances Captivate "Prom" Audience

Bureau of Musical America,
12 Nottingham Place,
London, W., Sept. 9, 1917.

THE musical event of this week was the Eisteddfod at Birkenhead, presided over by Premier Lloyd George, whose exhortation to his countrymen and the whole nation is the importance that they should "keep singing!"

The Eisteddfod judges of music, literature and the applied arts, even to knitting and lingerie making. For music the adjudicators were Granville Bantock, D. Vaughan Thomas, Mus. Doc., and Mary Davies, F.R.A.M., Mus. Doc. Bardic honors were presented to many and included the Hon. Evan Morgan (Lord Tredegar's son), Herbert Lewis, M.P.; Dr. Seaghan, P. Macenri from Galway, Liam O'Brien from Dublin, who each were led to the Logan Stone and honored by the Archdruid. Another winner was Ellis Evans, a private in the Royal Welsh Fusiliers, who has been killed in action in France. The choristers from Mountain Ash carried away honors for their singing of folk-songs and the Hays for the Pennillion singing was beautifully played by Fred Holland, in costume and beaver hat.

Dr. Perry, organist of Westminster, made a vigorous speech which pleased everybody and strongly recommended the Welsh to stick to their own country for inspiration and Sir H. Reichel of Bangor University spoke on the same lines of encouragement and A. P. Graves stated that in ten years the society had collected upward of 3000 Welsh folk-songs and carvels (carols).

Eisteddfod Traditions

The name Eisteddfod is derived from the Welsh *eistedd*, to sit, and was originally applied to any meeting in session, though these gatherings now refer particularly to the Bards, and for over a thousand years the beautiful old Castle and Town of Carnarvon have been more closely associated with the Eisteddfod than any other, their motto always has been and still is "Ygwir yn erlyn y byd" ("The Truth Against the World"). The Welsh Bards, once Minstrels of the Ancient Gauls and other Celtic races used to extol the deeds of their heroes to the accompaniment of the harp, they preceded the armies and excited them to battle, were the heralds of Princes and oft-times the mediators of peace.

Many of their orders and privileges were hereditary, but so many did they become that in 940 they were "defined by law" and in 1078 were entirely reformed and precursors of the present meetings instituted and great competitions held for bardships. Until the reign of Queen Elizabeth they were under royal commission; then they were much persecuted, but again enjoyed royal patronage in the sixteenth century,

[Continued on page 2]

OPEN-AIR FESTIVAL DELIGHTS ST. LOUIS

Pageant Choral Society Carries
Out Idea in Noteworthy
Manner

ST. LOUIS, Sept. 19.—Again the Municipal Theater has come into its own and demonstrated its usefulness by providing us with a delightful inter-season music festival of two days, which was arranged and performed by the Pageant Choral Society and assisting artists. Director Frederick Fischer conceived the idea of having some sort of festival in the big open-air auditorium and arranged for a repetition of Mendelssohn's "Elijah," which the society so successfully presented in the early spring at the Odeon. The success of this performance on Monday night, along with a miscellaneous program the following evening, demonstrated that it is quite possible to produce works of this kind in the open air.

The choral society has been noted for its excellent selection of artists in the past, but this time it seemed to eclipse all former efforts. Clarence Whitehill again triumphed in the title rôle of the oratorio. He also displayed splendid art the second night in his interpretation of "Wotan's Farewell" from "Die Walküre." Mr. Whitehill further assisted in a number from "The Creation." Happy was the choice of Olive Kline to sing the soprano parts. It was her first appearance in St. Louis and she made a lasting impression. Her voice is of unusual sweetness and seems particularly well adapted to oratorio and concert work. Her intonation is fine and she sings with much refinement.

As for the contralto, Merle Alcock, too much cannot be said. Her rich voice was heard to splendid advantage in the oratorio and again in the aria, "O, Don Fa-tale," from Verdi's "Don Carlos." It was Mrs. Alcock's initial appearance here and she convinced everyone that she certainly must be heard again. The fourth member of the quartet, Forest Lamont, the tenor, was very familiar to the audiences, for only last month he showed his worth by successfully singing a week's performance of "Pagliacci." Mr. Lamont possesses a voice which has a quality that can always be counted upon to make a telling impression. He sings with such authority and finesse, adding to the oratorio work just enough dramatic touch to make it truly inspiring. He also gave an aria from Giordano's "Andrea Chenier."

The chorus, which numbered about 200, did splendid work both evenings. This chorus has been built up by hard work on the part of Mr. Fischer and the

latter is just beginning to receive his just awards. While sometimes the attack was not what it should have been, the chorus invariably sang true to pitch, something unusual for a large mixed chorus. Besides "Elijah," the body gave two Shakespeare choruses, and the Ladies' Chorus gave the "Spinning Song" from the "Flying Dutchman." The latter was extremely well sung. The orchestra, numbering about sixty, played the Massenet "Phédre" Overture. It was quick to respond to the director's wishes. The finale of the last evening's program, the "King's Prayer" and Finale to Act I of "Lohengrin," with all the soloists and chorus, was an inspiring bit of singing.

That the festival was imbued with a semi-community spirit was shown by the fact that on both evenings the concert was started with the chorus and audience singing the National Anthem, and on Tuesday night two community choruses, "Suwanee River" and "America." There were at least 6000 persons in the audience for each performance.

HERBERT W. COST.

SELECTION OF "SHANEWIS" ELATES LOS ANGELES

Cadman Opera Was Written in That
City and Its First Scene Is Laid
There—Librettist at Hollywood

LOS ANGELES, CAL., Sept. 18.—Los Angeles musicians and the many friends here of Charles Wakefield Cadman are elated over the fact that his new opera has been accepted by the Metropolitan Opera Company for production on that stage. The company has taken the exclusive right for a year with the option of renewal. "The Robin Woman," renamed "Shanewis," after the leading character, was written in Los Angeles since last April. Its first part (it has but one act) is laid in Los Angeles. After a short intermezzo comes the second part, a scene at an Indian reservation in Oklahoma.

We believe this is the first Western composition that has been accepted by the Metropolitan company, so this is a double feather in the Cadman cap. Mrs. Nelle Richmond Eberhart, the librettist, is living in Hollywood, about a mile from the Cadman bungalow. She is now resting from her work on the opera and looking after the vocal education of her daughter, Constance.

W. F. G.

Fremstad's Recital Tour to Extend to
Pacific Coast

Mme. Olive Fremstad will leave her villa in Maine in the near future to begin her season's work in concert, recital and opera. Her appearances with the Metropolitan Opera Company are scheduled for January and February. Her recital tour, again under the direction of Foster & David, will extend to the Pacific Coast.

of music and literature widens, yet the singing of the "Penillions" of both North and South Wales is a special feature and there are competitions for the singers of Welsh folk-songs, the bardic address.

The First Meetings

The first more modern Eisteddfod of any importance was held at Carnarvon in 1821, in the County Hall in a rather small room, and the number present on the first day being estimated at 500, but so enjoyable were the proceedings that on the second day many of the ticket holders failed to find room and the meeting was adjourned to the beautiful old castle with express directions that the best seats were "for the ladies." Then in 1858 one was held at Llangollen and ten years later one at Ruthen, where the financial losses were so heavy that the next was the famous Carnarvon meeting of 1880. When the history of our little Wales is written, as it must be some day, there will be this truly poetic institution to record, never political and having its only parallel in the histories of ancient Greece and Rome—the story of the rise and fall and final rise of "Yr Eisteddfod."

Wagner on the "Prom."

This week the Promenade Concerts opened with the usual Wagner program, the soloist being Carrie Tubbs, who sang Isolde's Death Song impressively. Tuesday was a delightful Russian night, with Joseph Cheetham and Sybil Eaton as soloists, the former singing "Slowly the Daylight Departs," the recitative and aria from Borodine's "Prince Igor" and the latter playing the Tchaikowsky Concerto in D for violin and orchestra truly magnificent. It was Miss Eaton's first

LAUNCH DE VALLY OPERA IN 'FRISCO

Gounod's "Romeo" Well Given
—Hertz Orchestra's
Personnel

Bureau of Musical America,
1101 Pine Street,
San Francisco, Sept. 19, 1917.

THE De Vally Opera Company opened its season at the Savoy Theater last night with an excellent performance of Gounod's "Romeo et Juliette." There was a good-sized audience, considering the fact that most of the street cars were stopped on account of the strike. In the boxes were the consuls of all the nations allied in the war against Germany, and the brilliant showing was very gratifying to the management.

With orchestra and chorus recruited here, Romualdo Sapio, who conducted, showed remarkable results for the short time devoted to preparatory work. Antoine de Vally won much applause as Romeo, although he did not appear to be in his best voice. Alberta Carina, a young American singer, made a good impression as Juliette. One of the most artistic singers was Georges Eimondet, the Tybalt. Charles Barreau, as Gregorio, was another artist who earned plaudits. The cast further included Fernando Amandes, Genia d'Agarioff, Castellanos-Varillat, Artha Williston, Jeanne de Varicq, Betty Delmo and M. Navarro. To-night, Donizetti's "La Fille du Regiment" will be presented, with Carrie Bridewell and Clemence Du Chene in the cast.

Frederick G. Schiller made a great success of last Thursday evening's municipal symphony concert in the Exposition Auditorium. The program included the "Star-Spangled Banner," Meyerbeer's "Coronation March," the "Depuis le jour" aria from "Louise" (sung by Marie Partridge Price, soprano), Carlos Troyer's "Zuni Indian" Suite, Sarasate's "Zigeunerweisen" (played by Arthur Conradi, violinist), Weber's "Jubel" Overture and "America."

Alfred Hertz, conductor of the San Francisco Symphony Orchestra, is to begin daily rehearsals for the new season next Monday. The season will open on Friday afternoon, Oct. 12, at the Cort Theater, continuing until March 18. As to the personnel of the orchestra, the following statement has been prepared for MUSICAL AMERICA by the orchestra management:

Personnel of Hertz's Orchestra

Louis Persinger, the violinist, will again be concertmaster and assistant conductor. He will also appear as solo-

ist with the orchestra during the season. Mr. Persinger's popularity has grown during the past two years and he is now a prominent figure in the musical life of the Pacific coast. Horace Britt, who is also held in high esteem, will again be at the head of the cello section, and will also be presented as soloist. Giulio Minetti will be at the head of the second violins. Bernat Jaulus, who has long been identified with orchestras in this country and abroad, will be first violin.

John Lahann will be principal of the contra-basses, as before, and B. Emilio Puyans will lead the flute section. Walter Oesterreicher will play piccolo and third flute and will also be orchestral manager, a position he occupied two years ago. The first oboe will again be C. Addimando, a splendid artist, who will come from New York to take up his work. August Plemenik will play English horn, V. Schipilliti, who played the instrument last year, having enlisted in the American army. The first clarinet will be Harold Randall, as heretofore. Walter Bell has been selected as first bassoon, the former occupant of the position, E. Kubitchek, having decided to join the ranks of organists.

Walter Hornig will still lead the horn quartet and D. C. Rosebrook is retained as first trumpet. The orchestra is also fortunate in retaining the same trombone section. Kajetan Attl will be principal harpist. The percussion section will be headed by George Wagner at the tympani.

The orchestra will contain eighty men. The newcomers were all personally passed upon by Director Hertz. The latter has arranged an admirable program for the first symphony concert. None of the numbers programmed has ever been given here by Mr. Hertz. The main work will be Rachmaninoff's E Minor Symphony.

The California Treble Clef Club, composed of thirty-five prominent women of the California Club, one of the leading San Francisco organizations, has resumed rehearsals under the direction of Alexander Stewart, the noted Oakland violinist and director. The club has in preparation a number of interesting choral works, some of them new to San Francisco.

THOMAS NUNAN.

Lydia Locke Completes a Successful
Southern Tour

During her brief tour of Southern cities Lydia Locke, the soprano, assisted by James O'Hara, the baritone, who was to return to Ireland next week, the artist won a complete success. Manager M. H. Hanson's representative added several new towns, retaining Mr. O'Hara's services for two further weeks. The tour was brought to a close at New Orleans on Sept. 28. Miss Locke will return to New York, leaving her accompanist in New Orleans, his home town. She will be heard in Pittsburgh, Erie, Toronto and Ottawa before Christmas and plans to visit Quebec and Montreal during the latter half of October.

BRITAIN'S PREMIER EXHORTS NATION TO "KEEP ON SINGING!"

[Continued from page 1]

since which time the various efforts for the revival of Welsh arts culminated in a big meeting at Carnarvon in 1880, when Sir Hugh Owen brought forward the plan of the National Eisteddfod Association, which was to be composed of subscribers and honorary members, the latter to be holders of recognized Eisteddfod degrees, the council to be composed of members from all parts of the principality carefully selected from talented and prominent men.

These proposals met with immediate approval and financial support and soon after another meeting was held in Shrewsbury to arrange all details, the leading spirits being Sir John Puleston and Sir William Watkin Wynn and the yearly celebrations are held alternately in North and South Wales, and the prize essays, poems and musical compositions are published in the annual volume of the association, and to-day these gatherings are as typical as were those of Bayreuth, but more picturesque and always remarkable for their archaic character, reviving ancient ceremonies with the quaintly vested Bards, Druids and Ovates.

In olden days a dozen or more bards gathered in the parlor of an old inn, constituted an Eisteddfod and, though the meetings now vary in size, they are all conducted on the original plan and the old customs followed, and the field

appearance at these concerts and it will not be her last.

On Wednesday we had a mixed night, with Louise Dale as vocalist and William G. James as pianist, the latter playing the Saint-Saëns Concerto in C Minor with great feeling and finish.

On Thursday we had an equally attractive program, the chief interest of which was the first London performance of the Rhapsody for orchestra by the late Lieut. George Butterworth, M.C., entitled "A Shropshire Lad." It was first produced at the Leeds Festival four years ago and played again about six months later under the direction of Geoffrey Toye, R.F.C. It is music which improves upon acquaintance, dainty, vivid and beautiful, a paean of joy, but one which makes us sad to realize the loss the gallant soldier will be to music. On Saturday night we had the first performance for orchestra of Granados's "Five Spanish Dances," scored by Sir Henry Wood, with his usual eye to effect and which were a complete success and made our regret all the more keen that the composer was an early victim of a German torpedo. The soloists were Marjorie Hayward, who presented Saint-Saëns's "Rondo Capriccioso" with great skill. Mr. Walter Glynn's fine voice was heard to great advantage in a selection from the "Meistersinger," this young singer appearing in khaki.

Concert Opens New "Hut"

The "Eagle Hut" in Aldwych, for the benefit of American troops in London, was formally opened last Monday by the American Ambassador and was a very cheery affair, the big recreation hut being filled to its utmost capacity. Well known transatlantic songs were sung by

Hortense Paulsen and Lady Forbes-Robertson, the latter giving her ever popular quaint old plantation songs. Members of the St. Paul's Cathedral choir also assisted. Among those present were the Princess Helena Victoria, Mrs. Page, Lady Innes-Kerr, Lady Cheylesmore, Mrs. Whitelaw Reid, Mrs. Robert Grant and Mrs. Robert Cust. Lieutenant-General Sir Francis Lloyd made a neat little speech of congratulation and the proceedings ended in a hearty singing of "The Star-Spangled Banner," in which all present joined.

The opera season opens at Drury Lane next Saturday week and Sir Thomas Beecham promises us several new operas, as well as all the old favorites.

Dora Garland, now an important member of Sir Henry Wood's Queen's Hall Orchestra, is one of our most gifted and attractive violinists and will be the soloist on Sept. 19, playing Bach's Concerto in D Minor for two violins, with Arthur Beckwith. Miss Garland began to play when only four years old and when seven made her first appearance in public. In 1910 she won an open scholarship at the Royal College of Music, holding it for six years and during that time was awarded the Wilson Scholarship for Maintenance and the prize of a Hill violin, bow and case, the Scholefield prize for string players, the Manns memorial prize for orchestra leading and was graduated with the gold medal as the most generally deserving pupil of the year, when Sir Hubert Parry's eulogies on her work were loud and long. She gave her first London recital last May and has been kept constantly busy. She is still working with Maurice Sons, whose pupil she was at the R. C. M.

HELEN THIMM.

FAMOUS ARTIST-COUPLE IN ROMANTIC VEIN



Photos by Charlotte Fairchild

Lucien Muratore, Tenor of the Chicago Opera Company, and His Beautiful Wife, Lina Cavaleri, at Their Picturesque Summer Retreat in Waterford, Conn.

THE above pictures of the noted artist-couple, Lucien Muratore and Lina Cavaleri, furnish convincing proof that even in these materialistic days the spirit of romance is not entirely dormant. The upper right-hand view conjures up before the imagination a quiet retreat outside a Roman villa. One can scarcely believe that the place has the prosaic name of Waterford, Conn., and that the

characters are of this day and age. Muratore, clad in Roman toga and sandals, is quite in keeping with the atmosphere, while La Cavaleri's classic features would grace any clime or country. The famous soprano has lost none of her much-talked-of beauty, as the photographs reproduced here attest. The lower picture, with Cavaleri in her artist-husband's arms, is a study in marital compatibility among artists.

Crimi to Sing in "Lucia" Performances in Campanini Fall Tour

Giulio Crimi, the noted Italian tenor of the Chicago Opera Association, has just returned from Spring Lake, N. J., where he spent the summer. He is now busily engaged making records for the

Æolian Company and leaves on Oct. 15 for the Campanini tour, on which he will sing *Edgardo* in the "Lucia" performances. From there he goes to Chicago to sing the principal tenor rôles in the regular season, opening in Mascagni's "Ysabeau," which he sang in Milan under the bâton of Mascagni.

"Musical Monitor" to Move Its Offices to New York

It is officially announced that the *Musical Monitor*, a monthly periodical, devoted largely to the interests of the National Federation of Musical Clubs, and edited by Mrs. David A. Campbell, will, after Oct. 1, be published in New York

instead of Chicago. William B. Murray, formerly music critic of *Brooklyn Life*, has been engaged as advertising manager and an office has been rented at 1425 Broadway.

Mr. Murray announces that radical changes will be made in the form of the publication.

Hoover's Admonitions Forgotten at This Dinner



Musical Persons Who Gathered at the Opening of Pancrazi's New Restaurant. The Lower Group Shows Pasquale Amato, the Metropolitan Opera Baritone, and His Colleague, Giovanni Martinelli, in the Kitchen with Signor Pancrazi, the Chef

ALL idea of food conservation was discarded during the recent gathering of operatic folk at the opening of Giuseppe Pancrazi's new home in New York. After the twelfth or thirteenth course Mr. Pancrazi appeared from the innermost recesses of the subterranean kitchen and received such applause from the opera stars as they themselves would have been proud of in their most favorite part.

The guests, as shown in the accompanying picture, are: No. 1, Signor Feruli; No. 2, Gabriele Sibella; No. 3, a guest of Pasquale Amato; No. 4, Germaine Sarlabous; No. 5, Pasquale Amato; No. 6, a friend of Mr. Amato; No. 7, Giuseppe Bamboschek; No. 8, Edward L. Bernays; No. 9, Dr. Emilio Sarlabous; No. 10, Signora Sarlabous; No. 11, Dr. O. P. Jacob; No. 12, Captain Achmed Abdullah; No. 13, Mrs. Pasquale Amato; No. 14, Caldwell Johnston; No. 15, Signor Farulli; No. 16, Cav. Uff. L. Perera; No. 17, William J. Guard; No. 18, Pietro A. Yon; No. 19, Mrs. William J. Guard; No. 20, Giovanni Martinelli; No. 21, S. Constantino Yon; No. 22, Signorita Beatrice Yon; No. 23, Miss N. Maranowska; No. 24, Cleofonte Campanini; No. 25, Emilio A. Roxas; No. 26, William Thorner; No. 27, Max Wertheim; No. 28, E. Boucher.



—Photos © Underwood & Underwood

TACOMA SOLDIERS REGALED

Music Clubs Give Fine Programs in Army Camps

TACOMA, WASH., Sept. 16.—The monotony of the training and drill life at Tacoma's great cantonment, Camp Lewis, housing 46,000 of the nation's draft army, is being constantly relieved by Tacoma clubs, recreation committees and musical organizations. Plans long under way for entertainment of "the boys," when they should have entered upon their new military duties at Camp Lewis and Camp Murray, are now materializing splendidly, in affairs given both publicly and at private homes where mothers whose sons are in some distant camp are welcoming the strangers.

On Wednesday evening at the Stadium High School several Tacoma artists appeared. Margaret McAvoy, harpist of the Seattle Philharmonic Orchestra, performed. Mrs. Frederick A. Rice, soprano, with Mrs. T. V. Tyler, as accompanist, gave a group of delightful Southern songs in costume. The Pierrette Quintette, composed of Tacoma women, gave artistic numbers. Lieut. Wilfred Lewis, tenor, from the cantonment, sang Schumann's "Two Grenadiers."

A delightful program was given at Camp Murray under the auspices of the Y. M. C. A. for the men of the camp. Mrs. Elwell H. Hoyt, at the request of Secretary Burwell, arranged the program, which was heartily enjoyed by the

men. Among those who contributed to the entertainment was Mrs. Chandler Sloan, who gave two groups of songs, accompanied by Rose Schwin. Numbers also by Mme. Piezonka, 'cellist, were enthusiastically received.

Special plans are being made for the work of the Ladies' Musical Club Chorus under the direction of Frederick W. Wallis.

A. W. R.

Wilbur A. Luyster to Direct People's Singing Classes

The People's Singing Classes, under the direction of Wilbur A. Luyster, will be resumed shortly at the Academy of Music, Brooklyn, N. Y. The method used in these classes is the Galin-Paris-Chevé system, based upon the ideas of the French philosopher, Jean Jacques Rousseau. The beginners' classes are scheduled for Tuesday evenings, the first for Oct. 2. For the past four years Mr. Luyster has been associated with Frank Rix, superintendent of music in the public schools, specializing in the teaching of sight-singing.

Frida Bennèche Gives Recital of Huguenot Songs

A short recital of old French and Flemish songs belonging to the period of the Huguenot emigration was given on Sept. 17 by Frida Bennèche at the Ritz-Carlton, New York, before a select circle of friends, all of whom, like herself, are direct descendants of the Huguenots,

who came over from Holland after having fled France in consequence of the "Edict de Nantes." M. H. Hanson is negotiating for a tour of the maritime provinces and the Province of Quebec, where "les habitants" are greatly interested in this form of art. Mme. Bennèche will be accompanied by the harp and flute—only half of the program will be devoted to these Huguenot songs—the literature, of course, being limited. The second part of the program will be sung to the accompaniment of the piano and will consist of French compositions by such ultra-modern composers as Guy Ropartz, Ravel, Koechlin, with a few Russian songs by Leo Ornstein and Stravinsky.

New York "Globe" Free Concerts Resumed

Charles D. Isaacson, for the New York *Globe*, gave his first free concert of the new season on Sunday evening, Sept. 16, to an audience of 2200. The following appeared in an interesting program: Cecil Arden, newly engaged mezzo-soprano of the Metropolitan company; Robert Maitland, bass-baritone; Maurice Dambois, 'cellist; Mery Zentay, Hungarian violinist; Alexander Maloof, who gave some of his own transcriptions of Oriental music, and Mr. Isaacson.

Aileen Ferluce, Light Opera Singer, Weds Young Russian

SEATTLE, WASH., Sept. 19.—The romantic sequel to the concert tour of Aileen Ferluce and James Hamilton Howe through Alaska last year was the wedding which took place in Seattle, Sept. 15, when Aileen Allen, daughter

of Mr. and Mrs. W. A. Allen of Vancouver, B. C., became the bride of Misak Yremavich Alvazoff of Prince Rupert, B. C. Miss Allen, who took the name of Ferluce when she began her stage career, was born in Juneau, Alaska, but was taken to Europe when a child. When she returned to America she was a member of the Century Grand Opera Company and also sang in light opera. It was while touring Alaska in concert that she met the young Russian. Mr. and Mrs. Alvazoff, after a trip through California, will go to Prince Rupert to make their home.

A. M. G.

LEO ORNSTEIN'S TROUBLES

Neighbors Complain That He Practises Too Much

Leo Ornstein adores his parents and is very anxious to live with them when in New York. Last year their neighbors in Hamilton Place complained so bitterly about the noises, as they called Ornstein's practising, that the landlord requested the cessation of the piano-playing. The Ornsteins were unwilling to part with Leo and moved to Riverside Drive. The apartment had to be exchanged for another one six months later, and for the same reason.

Loath to put his mother to the trouble of moving for the third time within fifteen months, the pianist has hired a small apartment on the top floor of a nine-story building, near Fort George. The lease specifies that the lessor has the right to play the piano at any time between 8 a. m. and 6 p. m. for as long a period and as often as he likes. The only furniture Mr. Ornstein will put into the apartment will be his grand piano, a writing table, a few chairs and some towels. There will be some "Wild Men's Dances," "Anger, Peace and Joy" and Funeral Marches in that northern region of Manhattan Island.

SAN CARLO FORCES ON TOUR

Gallo's Company Concludes Successful Season in New York

After three weeks of patronage in New York City which shattered all records, both for attendance and receipts, so far as visiting opera organizations are concerned, the San Carlo Grand Opera Company left the metropolis on Saturday night following the closing performance at the Forty-fourth Street Theater. The hundred members of the company boarded a special train for Quebec, where the predominating French population will hear the artists for a week. Montreal will then have the San Carlo forces for the fourth annual engagement, after which the company will start upon its long transcontinental tour. This will embrace some thirty-two weeks and include all the big opera-loving communities as far as Portland, Ore.

Violinist Sets to Music Pledge of Loyalty to the Flag

Henry M. Phoenix, the New York violinist, has set to music the pledge of loyalty to the flag used in the public schools. The setting is straightforward and natural and within the vocal range of school children. It is published under the title "My Pledge" and is dedicated to Public School No. 9, Manhattan.

STRAND THEATRE

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ADRIANO ARIANI, Conductor

PROGRAM

Week of September 23rd

"Fugue in G Minor" (for Organ)
Johann Sebastian Bach
"Leonora Overture"
Ludovico Beethoven
"Peer Gynt Suite 1"
Edvard Hagerup Grieg
(a) "Morning"
(b) "Ase's Death"
(c) "Anitra's Dance"
(d) "In the Hall of the Mountain King"

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A strictly first-class Violin Teacher with outstanding qualifications as a soloist is invited to correspond with a prominent Eastern Conservatory of Music relative to a possible engagement. Young man, or comparatively young man preferred. Address "Eastern Conservatory, care of Musical America, Fifth Avenue, New York."

WARNING

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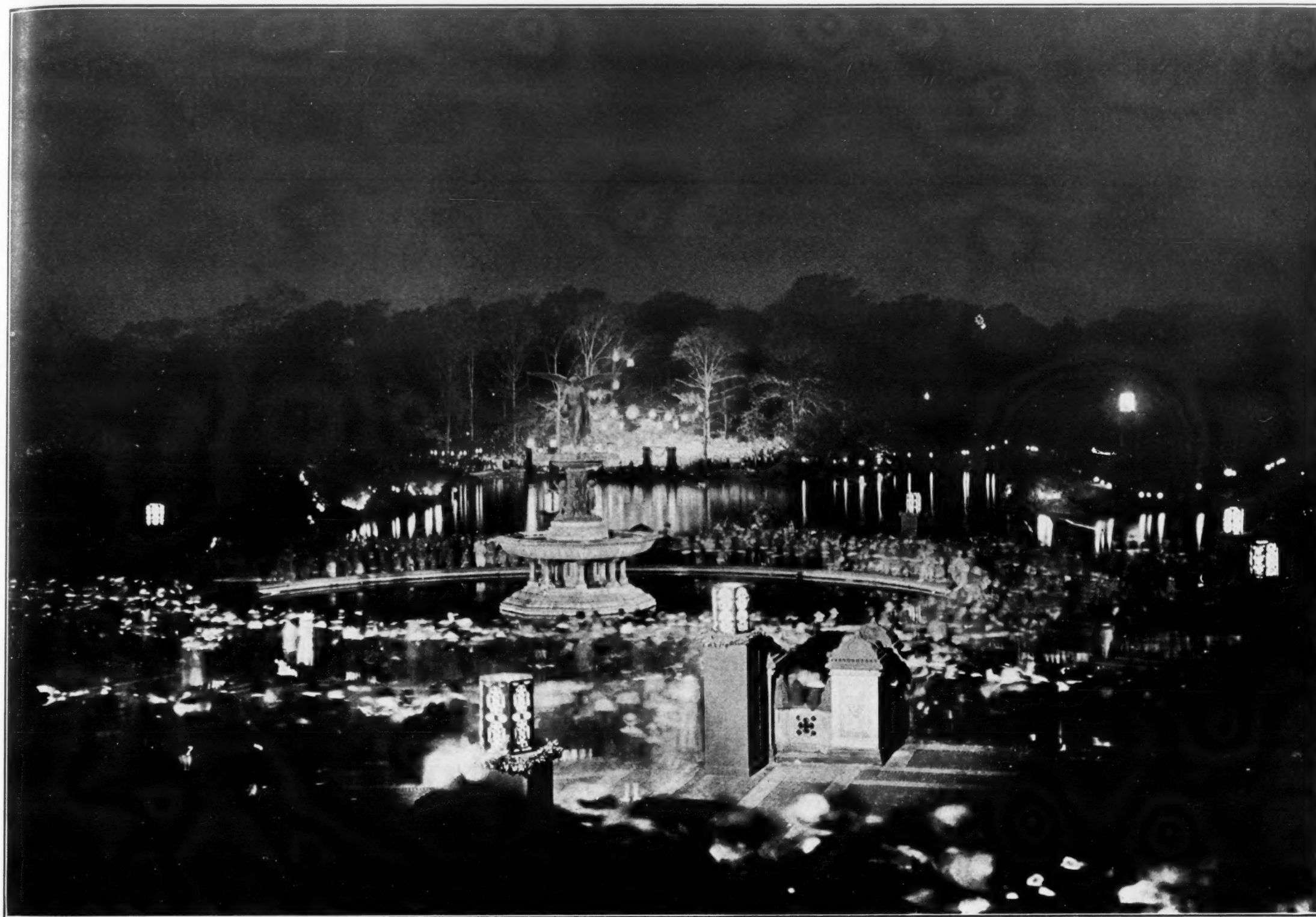
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This Is Not Venice, Just a Glimpse of "Song and Light"



Scene in Central Park During the Recent Song and Light Festival

THE lighting plan devised by Claude Bragdon of Rochester for the recent Song and Light Festival, held in Central Park by the New York Community Chorus, under Harry Barnhart's leadership, was a convincing demonstration of the fact that the practical problems of lighting may be made esthetic as well.

The picture given above shows the view of the chorus and stage, as seen from Bethesda fountain across Long

Lake. The lighting of the orchestra and chorus varied from that used in other parts of the park, where the illumination reduced to terms of color everything about it. Here the woods and water were made incandescent by a veritable glory of light and color and colossal shields, in geometrical designs, reflected light on the thousands of singers banked back of the conductor's stand. Elsewhere in the grounds the park lights were enclosed in cylindrical shields, giving forth multi-colored lights in geometrical design. High in the tallest tree tops, shining forth like giant towers, were monstrous

lanterns, which had the shape of crystals. The shores of the lake glowed like a bit of "old Japan" with thousands of egg-shaped lanterns strung along the entire shore line encircling the waters of Long Lake.

The entire effect on the eye of the whole glowing scheme was partly Venetian and partly Japanese. The psychological effect on the audience was most marked. There was quiet and the utmost order obtaining among the thousands that lined the shores of the lake, as if each had grasped instinctively the meaning of this attempt to make visible on

a large scale the renaissance of beauty now taking place.

Mr. Bragdon's co-operation with Mr. Barnhart in producing "Song and Light" has made great numbers realize that art is not a detached thing—he has welded it into patterns so miraculously beautiful that they can be enjoyed by everyone for nothing more than their sheer beauty. The deeper significance underlying the work will perhaps only be grasped in its full import by those who realize the immense and undeveloped field of art that has been opened to us with the co-ordination of light and music.

Declares Good 'Recording Voices' Are Infrequent

"IS not the percentage of singers applying for positions with phonograph companies remarkably large?" Thaddeus Wronski, the late director of the Columbia and Lyrphone companies, was asked.

"You bet it is," answered Mr. Wronski. "And what is more, the percentage of those really acceptable is strikingly small; not more than one per cent, I should say. Why? Oh, there are several reasons, which I don't hesitate to disclose.

Voices Must Be Equalized

"In the first place, it should not be overlooked—as it often seems to be—that the phonograph record is nothing more nor less than an exact picture of the human voice. Just as in the moving picture the camera will reproduce an exact image of the object transmitted to its lens, so the voice is reproduced on the record exactly as it sounded when

the record was made. It, therefore, stands to reason that only the best schooled voices have a chance to make a really good record. In order to obtain a satisfactory result, that is to say, a good commercial record, the voice must be absolutely equalized throughout the entire scale. Any explosions, bad enunciation and the like will at once be noticeable on the sensitive record. Consequently, any record manifesting any such inequalities is immediately rejected by a phonograph concern and the singer disqualified from making any further records for the time being. For, after all, a phonograph company is a business undertaking pure and simple. And such a rejection invariably proves disappointing for the singer and more often than not detrimental to the company, which so frequently loses the opportunity of engaging a talent which with slight corrections and a little advice might have proved a very valuable recording acquisition.

Phonographic Comparisons

"Just stop to consider the records of famous stars. Compare a record made by such a celebrity a few years ago with his or her record of recent date. You will be surprised at the vast difference between the two. Why do you suppose such is the case? Not because the art of phonographic recording has

been materially improved. Far from it! No, the reason is simply that the singer noticed certain defects or shortcomings, and promptly proceeded to study the problem before him, assiduously striving to eliminate such deficiencies in his recording. The inevitable result was that he ultimately acquired a certain perfection in the art of recording."

Valuable Material Lost

"So you really believe that a large percentage of valuable recording material is wasted or lost to the recording field?" Mr. Wronski was asked.

"An enormous percentage!" was the rejoinder. "I do not hesitate to say that of the approximately 50,000 singers in the American vaudeville and light opera field, there are at least one-fourth who could be made available for recording. Of the same fraction who have attempted to enter the recording field as a side issue to their profession, but very, very few have been successful. Why? The test proved unsatisfactory in most instances, even in the case of more than one well-known star. People, or rather the artists, seem to forget that on the stage, where the expression of the face, the make-up, the atmosphere of the surroundings, etc., all help to explain and illustrate the singer's rôle, quite a number of imperfections pass unnoticed. Whereas in the record even the slightest

vocal defect stands out with glaring distinctness.

"Of the hundreds of singers who are very successful in opera, only a very small percentage prove to be really acceptable phonographic singers. I recall the case of a certain celebrated singer who was very much worried because his voice would not record properly. Everything seemed very satisfactory—only every time he sang the round, open Italian vowel A, the voice forthwith seemed weaker and gave one the impression that it was being sung by an entirely different person. A cursory examination revealed the undeniable fact that all such A's were being sung from the back of the singer's throat. The recording machine disclosed this hitherto unnoticed defect to a certainty. And the singer—being an artist of the first order—immediately corrected this defect and since then has gained fifty per cent in his vocal efficiency for recording."

O. P. J.

BROOKLYN, N. Y.—Oscar Franklin Comstock, who was organist of Trinity Church, Washington, for fifteen years, has been engaged to fill that post at All Souls' Universalist Church, Brooklyn. He was formerly substitute organist at Old Trinity on Broadway, New York, and has previously been a resident of Brooklyn.

NEWS OF THE CHICAGO STUDIOS

Chicago, Sept. 22, 1917.

SEVERAL members of the Chicago Musical College have enlisted in the United States army. Sydney Marks of the piano department is in the Second Illinois Infantry; John Carre is in the Seventh Infantry and Howard McKnight is a member of the Eighth Hospital Unit, which will leave soon for France. Granville English, who is accompanying Nellie and Sara Kouns, on furlough, is in the Illinois Naval Reserve.

Edoardo Sacerdote has donated a scholarship for vocal students of the Chicago Musical College who possess operatic gifts. The date of the competition for the scholarship will be announced shortly.

The first meeting of Walter Knupfer's master class in the Knupfer studios will be held next week. These gatherings will be informal and serve as a preparation for a series of artist's recitals later in the season. Vera Frey, a pupil of Mr. Knupfer, has accepted a position on the faculty of the Ogden Conservatory, at Ogden, Utah.

Theodora Sturkow-Ryder gave the first of her Sunday teas this week. Mme. Sturkow-Ryder is now under the Eastern management of A. Van de Mark, Lockport, N. Y.

Howard Wells has increased his studio equipment this season by engaging a small orchestra of experienced players, with which his advanced students may rehearse piano concertos regularly. Mr. Wells adopted this plan with much success while he was teaching in Europe.

Simon Breyn will be established in Chicago during the coming season. Last season he was head of the piano department of the Hinshaw Conservatory. This summer he toured with the Spanish 'cellist, Antonia Sala, as a member of his trio. Aside from teaching this winter, he will fill several engagements for Harry Culbertson and will accompany several of the artists under Mr. Culbertson's management. F. W.

OPEN NEW ALBANY SEASON

Jubilate Choral Association Thrills a Large Gathering

NEW ALBANY, IND., Sept. 17.—The first concert of the New Albany musical season marked the closing of Glenwood Park for the summer. This concert was given by the Jubilate Choral Association of Louisville, an organization consisting of ten church choirs massed together for the purpose of presenting music of a sacred character.

An audience of at least a thousand people gathered to hear and applaud the program, which was beautifully sung and was in every way a credit to the conductor, Ernest Scheerer.

The numbers given embraced works by Spicker, Costa, Wagner, Rossini, Damrosch, Verdi and Mendelssohn. The soloists were Mrs. John Becker, Mrs. Daniel Shrader, Misses Elsa Heckel, Agnes O'Roke and Lucille May Becker, sopranos; Miss Anna Groher, alto; Carl Beck, tenor; Edward Coleman and Walter Sheer, baritones. A male quartet of considerable excellence also sang. Miss Margaret McLeish was the efficient accompanist.

HARVEY PEAKE.

WEIGESTER STUDIO REOPENED

Voice Teacher Resumes Classes After Ending Summer Session



Robert Weigester, the New York Voice Teacher

After conducting the eleventh annual session of his summer school at Elmira, N. Y., Robert Weigester, the New York vocal instructor, has returned to the Metropolitan and reopened his studios on Sept. 17. The Weigester School offers an eight-weeks' course, aiming to provide instruction to singers and teachers whose homes are not near music centers and who are unable to study during the winter months. It is also aimed to enable winter students to continue their studies during the summer months without remaining in the city.

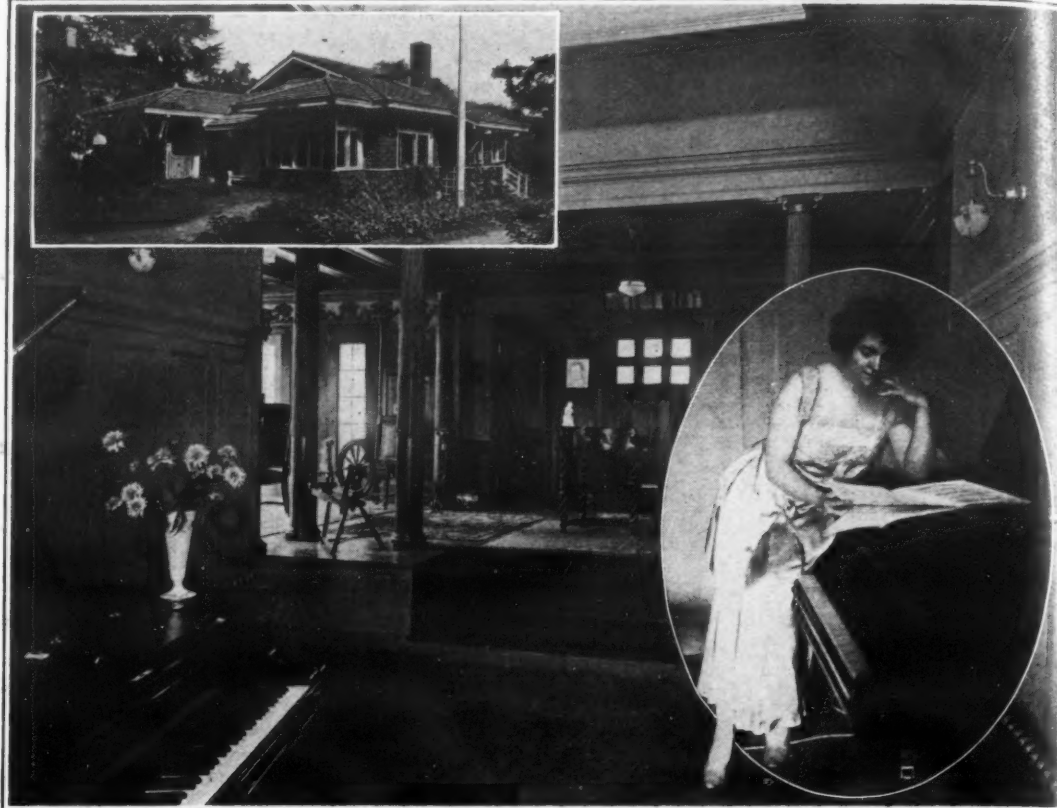
Mr. Weigester numbers among his pupils a number of prominent artists and teachers, among whom are John Campbell, Frederick H. Haywood, Louisa Nagel Weigester, Ethel Falconer Ames, Hazel M. Lee, I. Morgan Phillips and others.

Civic Choral Society Formed in Newark, Ohio

NEWARK, OHIO, Sept. 22.—Through the efforts of Prof. C. W. Klopp, William Morgan and Mrs. Joseph Sprague, the music committee of the local chapter of the Council of National Defense, a Civic Choral Society was organized Sept. 18 with an enrollment of 200 names and the following officers: Joseph Horner, president; Edward Kibler, vice-president; Mrs. David Brown, secretary; Lee Gamble, treasurer; C. W. Klopp, director, and Mrs. Joseph Sprague, accompanist. Rehearsals will be held weekly with frequent concerts, assisted by the band and high school orchestra. Patriotic and folk songs will be learned and some of the great musical works studied and produced. A fall concert is planned for the Thanksgiving season. Much interest has been manifested in the new society, for it fills a want in the community life—the need of an organized body of the best singers of the town.

Joseph Urban, the stage colorist, has nearly completed the scenic decorations and costume sketches for three of the Metropolitan Opera Company's forthcoming productions.

"Soundless Room" a Unique Feature of Dai Buell's New Residence



Dai Buell, the Entrance to Her Unique Music Room and a View of Her New Bungalow at Newton Center, Mass.

BOSTON, Sept. 24.—Dai Buell, the charming young pianist, after a summer spent in recreation and considerable work on her repertoire is enjoying the comforts of her magnificent new home in Newton Center, Mass., before her concert season begins, which will be on Oct. 25, when she plays the first recital of her season in Aeolian Hall, New York. Her residence at Newton Center, Mass., is a charming one-story bungalow of the Denver type and is uniquely equipped for music purposes.

Miss Buell gives a series of salon recitals during each season, on which occasions about 150 invited guests can find comfortable seating on the main floor of her home. An interesting feature

is the means used for insulating the sound of the piano from the other parts of the house. For this purpose the wall of the music room is double, really a room within a room. The space between the walls is packed with sea-weed as a soundproof material, and the walls themselves have no point of connection except at the floor and a slight tie at the level of the gallery. The piano is, therefore, practically inaudible in other parts of the house. Quiet is still further assured and the aloofness of the music room accentuated by covering the floor with a thick cork carpet.

In this charming home Miss Buell is preparing her programs for the forthcoming season, all of which will be new and unhackneyed works, most of them not yet heard in this country, it is announced.

IN PHILADELPHIA STUDIOS

MANY well-known teachers have returned from their summer vacations and are preparing for a busy season of studio activity.

Edith W. Hamlin has been coaching during the past summer in the Progressive Series and holding a number of examinations in the same course. Her studio opened Sept. 10 with a large enrollment.

Flora Bradley, soprano and specialist in women's voices, has likewise received many new enrollments, having started teaching Sept. 11.

The Philadelphia Institute of Music and Allied Arts, W. Leroy Fraim, director, is a new conservatory this season. The faculty is composed of noted teachers and includes, besides Director Fraim, who is in charge of the piano department, Frederic Peakes, voice; J. W. F. Leman, violin; H. Alexander Matthews, theory and organ; Albert Newman, rhythmic expression; Dr. Kate Boutelle-Maher, applied psychology, and Adele Sutor, pedagogy.

William F. Happich has issued an attractive prospectus setting forth much information concerning practical harmony, a branch of study in which Mr. Happich is a recognized authority.

David Griffin, the well-known baritone, has been appointed director of camp singing at Camp Jackson, S. C., where he is rendering valuable service under the supervision of the War Department Commission on Training Camp activities.

Sylva de Schoen, head of the vocal department of Bucknell University, was recently elected to honorary membership in the Psi Chapter (Lewisburg) of the Mu Phi Epsilon Musical Sorority.

Ada Turner Kurtz, one of Philadelphia's noted vocal teachers, recently returned from Canada, where she gave several recitals for the benefit of the Red Cross Fund. Mme. Kurtz has received so many new applicants for instruction this season that she has been compelled to transfer a large number of pupils to her two capable assistants, Jessie Lovejoy and Ella Olden, both honor graduates of last season. M. B. S.

Merle
Alcock

Contralto

Triumphs at St. Louis
Open-Air Festival

"One of the loveliest voices
now before the Public."

Albert C. Wegman—St. Louis Times,
Sept. 18, 1917

"As fine a Contralto as American
concert stage holds today."

Richard Spamer—St. Louis Globe-Democrat,
Sept. 18, 1917.

"A contralto of Sumptuous
Timbre."

Richard L. Stokes—Post-Dispatch,
Sept. 18, 1917.

"Colorful Contralto was delightful."

W. R. Hargreaves—St. Louis Republic,
Sept. 18, 1917.

"One of the most foremost of
concert stage singers."

St. Louis Star, Sept. 18, 1917.

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Dear MUSICAL AMERICA:

They say that the powers that be at the Metropolitan were considerably exercised a few weeks ago over an apparently well-founded report that Caruso might not return to us for the next season of opera. From all I can hear it was not a question of terms at all, but that the great tenor had become apprehensive with regard to the possibility of meeting disaster on the high seas, owing to the probability of German submarines coming over to this side, and did not wish to venture his life.

Do not get an idea from this that Caruso is in any sense a coward. He is not. But he is exceedingly careful of himself, as he has a full right to be, and does not believe he is called upon to expose himself unnecessarily, especially in view of the fact that he can get all the engagements he wants without doing so, and at even higher rates than are paid him in New York, though I do not think that that would cut any ice with him, as he is very proud of his success and continued vogue with the American public.

However, I understand the matter has been satisfactorily settled and assurances have been given the great tenor that he need have no fear, and that he will be able to return to us without risking his life.

One of the immediate results of the possibility that Caruso might not return was, I understand, that Signor Gatti-Casazza, who has to be naturally prepared for such an emergency, made tentative offers to John McCormack's manager for a further series of appearances of the popular Irish tenor at the Metropolitan next season. As you know, McCormack is to have some appearances in "Bohème" and other operas, though these appearances are limited in number.

Gatti is sufficiently handicapped owing to the war in being unable to get any new singers from Italy, and naturally that causes him considerable anxiety, especially as one of his young tenors, Luca Botta, is reported to be so seriously ill that he may not be able to sing at all next season, even if he survives. This has caused, I hear, Paul Althouse to be engaged to take Botta's place as much as is possible.

Another cause of grave anxiety to the Metropolitan people has been the strong effort which has been made from many directions to induce the management to abandon the giving of German opera. Personally, Gatti is far too broad-minded to heed such appeals, but at the same time it has been the source of anxiety and also caused discussion with Mr. Kahn and the directors. The result is that German opera will continue to be given, though perhaps the number of performances may be somewhat curtailed, in order to meet the issue and by giving more French opera, for which, you know, Montaux has been engaged. This is a good move, and should please all who are fair-minded.

I cannot understand why there should be any opposition to giving the great German operatic masterpieces, nor do I see exactly how they can be replaced. And what, pray, would Gatti do with the contracts of the various German singers which he still has on his hands? As the New York World recently said, in an editorial, there could be no more reason for excluding Wagnerian opera from the Metropolitan stage than for excluding Beethoven from the Philharmonic programs. Logically, the two cases stand on

the same footing. But no clamor has arisen from any quarter for prohibiting German works in Carnegie Hall.

While it is quite true that it would be worse than a display of bad taste on our part to deprive music-lovers of an opportunity to hear German opera, at the same time there is a phase to the situation which merits consideration. While we do not want to get rid of German opera or the works of the great German composers, which would be nothing short of a calamity, we do want to get rid of the German domination in music, which has meant hitherto almost the exclusion of other music. We know that many German musicians here, conductors and others, have, as far as they dared, deliberately set their faces against any recognition not only of French but of Italian music (Russian music has only recently been tolerated), but particularly against any recognition of American music and American composers.

This German domination in music, which came about in a natural way, partly through the eminence of the German composers, partly through the fact that the Germans, German piano makers, German musicians, have done so much for music in this country, finally led to a condition where it can be said that a clique of conductors, musicians, critics, had our national musical life by the throat. We want to get rid of that. We want neither domination by the Germans, nor by the French, nor by the Italians, the Russians, nor even by the English. We want to hear all music that is good, irrespective of nationality. We want to get rid of the idea of nationalism in music absolutely, and go it "on the merits" solely. Then we shall live up to our own ideals, and certainly up to the ideal of our own constitution, which explicitly tells us that there shall be no discrimination on account of race or religion.

And this applies not only to music with regard to our leading opera house and to the music at Carnegie and other principal auditoriums, but to music on the concert stages all over the country. Several of our leading singers have asked advice on this subject, whether it would be wise for them to abandon singing German songs. In each case I have replied that I considered that any such attitude on their part would be a reflection upon their artistic intelligence, as well as upon their Americanism. If foreigners and Germans are prejudiced against the American composer and singer, let us retort not in kind but by showing that we are more broad-minded than they are.

The New York Globe has recently printed several letters from correspondents, protesting against the giving of German opera at the Metropolitan, in which the position is taken that the protests are made not from any desire to vent displeasure on the productions of the great German composers because we are at war with Germany, but because the giving of such opera and the appearance of German singers call up memories of the frightful excesses and atrocities which the German troops perpetrated in Belgium and France, and so prevent the people in the audience enjoying the pleasure which they otherwise might derive from a musical performance. Commenting on this, the Globe says in an editorial:

"Some timid souls have been voluble in the public prints with their fears lest another season they should find themselves deprived in opera of their Mozart, Beethoven and Wagner, and all because some misguided Americans will mix art with war. Let them remember that it was not the Americans but the Germans who sought to make art the servant of Prussian militarism, who strove to instill its poison through our concert halls, our opera houses, our universities. A singer prominently connected with the German propaganda in this country suddenly changed a recital program in the autumn of 1914 from an assortment of songs of several nations in several languages to one made up solely of German Lieders."

"Mozart and Beethoven have as much to do with the imperial German Government as Cotton Mather and Jonathan Edwards. As the Globe has repeatedly pointed out in the last six months, what we need at the Metropolitan is better Wagner. We could get along with considerably less if we only had that less recast, restudied, restaged."

"However," continues the Globe, "the real question involved in the giving of opera here in the enemy language is not one of art. It is a question of sentiment. When the casualty lists begin to come in, will the Americans in our opera audiences find they can stomach the sight and sound of healthy, strapping German men and women pouring out the enemy vocables in well-paid security while our men are giving their lives on the soil of France? There is neither art nor cold

MUSICAL AMERICA'S GALLERY OF CELEBRITIES NO. 93



The Zoellner Quartet—reading from the top—Joseph, Jr., Amandus, Antoinette and Joseph, Sr. Probably the only professional family string quartet which has toured in two continents.

reason in that question. It is just a matter of your heart and your stomach."

The Globe concludes its editorial as follows:

"If the directors do continue to give opera in the German language next season, they should not fail to safeguard both the American and other Allied members of the company and those German members whose conduct has been unobjectionable by seeing to it that no attempt is made to exhibit again Otto Goritz and his like to a long-suffering American public."

This view is no doubt shared by many people, who have been so exercised by the revelations that have been made, especially those by former Ambassador Gerard, that with all possible desire to be fair and get rid of prejudice of every kind, they cannot repress the feeling of horror and disgust which arises in them when even the word "German" is mentioned. And this feeling, I am bound to tell you, I am afraid will continue for many years after the war is over, and will cause untold suffering to tens of thousands of deserving Germans in this country, who are just as much out of sympathy with Prussianism and "Schrecklichkeit" as we ourselves are.

So far as Goritz is concerned, I do not notice his name in the prospectus of opera. Does this mean that he has been dropped? Is he the scapegoat who has been sent into the wilderness of operatic oblivion?

Incidentally to this discussion with regard to German opera, German music and German singers next season, another question has arisen, put forward by a number of the friends of Mme. Gadski, who are seemingly desirous to see her again on the operatic stage or on the concert stage. Here, however, a particular difficulty has arisen owing to the fact that we know, to-day, that her husband, Hans Tauscher, formerly lieutenant in

the German Army, was an active propagandist and worker in the German cause. How he escaped prosecution is a matter of record. Much of the odium attached to his activities has naturally involved his wife, an artist of great distinction.

Several persons have asked me whether I think it advisable that Mme. Gadski should be engaged for concert purposes. To this I have replied that I do not think it proper that Mme. Gadski should be rejected, although no doubt she shared her husband's activities in many regards—an impression which is strengthened by the fact that she is reported to have been under constant surveillance by the secret police for some time past. While, however, I would not reject Mme. Gadski by reason of her German affiliations, I do suggest that inasmuch as she has had more than opportunity to make several fortunes in this country, and is no longer in the prime of her powers, her place could be advantageously taken by younger, talented American singers. Why not give them a chance?

It is not alone, however, the question of singers that has agitated the management at the Metropolitan, but the question of how to secure a representative American opera for production next season, as no doubt Mr. Gatti realizes that in manifesting a desire to produce such a work he is appealing to a large popular sentiment, especially in view of the fact that Cleofonte Campanini was reported to have secured for production, during the next season in Chicago, some operas by Henry Hadley, of which report speaks in high terms.

It is now announced that "Shanewis," a work by Charles W. Cadman, the well-known composer, has been accepted. Report says that it has distinct merit and an interesting and forcible libretto.

[Continued on page 8]

MEPHISTO'S MUSINGS

[Continued from page 7]

Cadman has done so much good work, and is already so well known, that an opera by him should receive serious consideration.

With regard to the last opera by an American, "The Canterbury Pilgrims," which Mr. Gatti produced and which evoked much popular favor but considerable adverse notice from some of the critics, it is an open secret that it was produced at the Metropolitan through the public spirit of a number of Mr. de Koven's friends, including Mr. de Koven's wife, who, you know, is a very wealthy woman. These people defrayed the expense of the production, so that the Metropolitan took no risk in the matter whatever, and for that reason did not consider itself further responsible than by giving a fair opportunity to hear a work by two talented and well-known Americans. The opera is to remain in the regular repertoire.

The operatic prospectus which Mr. Gatti has just put out reads well, and shows a proper spirit. Of the novelties that are promised, two are, as we know, by Americans, namely, an opera by Cadman and the "Ballet Pantomime" by Henry F. Gilbert. Then there is Mascagni's new opera, "Lodoletta," two new French operas, and a new German opera. The management has the exclusive rights to produce Puccini's new opera, "La Rondine," though I doubt if they will be able to give it in the immediate future, owing to war conditions.

In the company this year there are a number of American singers, among whom I am glad to see Florence Easton, and some newcomers. The friends of Geraldine Farrar will undoubtedly be pleased to hear that she has been engaged for the entire season, as will those of Olive Fremstad, who will hail her return with joy. We are to have an opportunity, it seems, to hear Lazaro, the Spanish tenor, of whom much has been written.

Like all prospectuses, they must be received *cum grano*, simply for the reason that managers propose and circumstances sometimes dispose. However, it can be said to Signor Gatti's credit that he has come nearer fulfilling the promises of his prospectuses than any manager of our opera in the last generation. Old-timers who can go back and recall the flamboyant prospectuses that were put out in the days of Mapleson, Maretzek, Abbey, Stanton, Conried, Dippel, will remember how far the performance fell off from the promise.

The announcement that Mary Garden has returned to us and that, as the press reports, she is thinner from war rations, will be hailed with satisfaction by her thousands of friends, though the further announcement that she had succumbed to the attractions of the "movies" and was about to commence her work for the scenic production of "Thais," and might perhaps not sing in opera again, will not be received with satisfaction.

Mary Garden has stood not merely for certain notable individual performances in opera, but won admiration for her distinguished ability to give a living, well-rounded representation of a rôle as it came not only from the composer but from the librettist as well. To hear some great singer, in a notable rôle, whose dramatic ability is so limited as to deprive the rôle of all meaning, is to me a bore to the verge of distraction, just as it is a bore to have to listen to an artist who, while retaining considerable his-

tronic power, has a voice which is not even a ghost of the past.

It was because Mary Garden gave us, in spite of what some of the critics may say, a performance in which she showed that she was the possessor not only of musical ability but also of unusual dramatic insight, as well as power of dramatic expression, that certain of her performances stood out and will be remembered by opera-goers for all time. Who can ever forget her in "Le Jongleur," or in "Thais," or in "Pelléas et Mélisande," or in "Salomé"? Who can fail to recognize the wonderful versatility which she displayed in these rôles? Who can ever forget the compelling realism, always under artistic restraint, that she evinced?

So there will be more than myself who will regret should she adhere to her determination not to appear in opera again, but devote herself to the "movies." Perhaps she can make more money that way, but then, surely, money is not everything.

Incidentally, let me say that "Our Mary" managed, immediately on her arrival, to secure a considerable amount of newspaper publicity through interviews in which she expressed her unalterable determination never to appear in the "movies" with fat actors. This was *appropos* of a discussion of the character of the monk who appears in the leading male rôle in "Thais."

Did it ever occur to "Our Mary" that when an actress or singer of fairly generous proportions, such as she possesses, appears with "fat men" in the opposite rôles, she seems thin "by comparison"?

The evidence accumulates that the next musical season will be a phenomenal success. This will simply repeat what has happened in Europe, namely, that in times of stress, especially in war times, people go for consolation, for mental relief, to music. This applies to theatrical entertainment as well, especially of the lighter character.

Some of our leading halls, notably Æolian Hall, report that every date they have has been taken for the entire season. There is not a single opening, unless some engagements are cancelled, at Æolian Hall to-day. And the season has not yet begun.

From all parts of the country come reports that the subscription to the higher class of music, notably the symphony concerts, is larger than ever known before. Leading singers, pianists, too, have been able to make engagements far ahead of anything that they have ever accomplished at a similar period of the year. Several managers, particularly in the West and Southwest, announce that the movement for the establishment of a "Community Chorus" has so greatly stimulated an interest in music that it has done much to help their local musical enterprises, especially in the way of increased sales for the series of concerts they give with noted orchestras and artists.

This substantiates the position I have taken all along in opposition to those who were wavering or who had cold feet, especially in opposition to the managers who engage talent and who were holding off, waiting to see what would turn up. Many of these managers will now be unable to get the attractions that they desire, for they will find that all the best talent is pretty well booked up.

At the very time that the musical activities of the country show a tremendous increase not only in scope but in character, and at the very time when so many eminent musicians are devoting themselves whole-souledly to the cause of raising money for the sick and wounded, some of them even going so far as to enlist in the army, and at the very time when there is not a camp or a military procession without its music as a vital force in maintaining the spirits and enthusiasm of the troops, Congress is evincing an increasing disposition to regard music purely as a luxury, and, therefore, to insist on a heavy tax being put on the musical industries far greater than that imposed on other industries. Not alone that, but to go even further and proclaim that should there be a coal shortage these musical industries will be among the first to be debarred from obtaining the supplies necessary for them to run their factories.

This is certainly not the spirit of the people, who seem eager to recognize every effort which is being made in the musical world.

It shows, I am sorry to say, how wholly unrepresentative our great legislative assembly in Washington is. It does not represent the intelligence, certainly not the culture, nor the industry, nor the commerce, of the great mass of our population. Composed largely of lawyers, politicians, many of whom are deficient in education, it has shown a narrowness, a failure to appreciate the requirements

necessary to foster and maintain industry and business, and certainly a failure to appreciate the value to human life of all that is grouped under the general word "culture."

To read the reports of the daily papers of some of the discussions which have taken place, especially in the House of Representatives, is to come to the conviction that representative government, so far as it pertains to the men sent to Washington (and this applies, too, to many of our State legislatures), is a failure. This failure, however, is due to the apathy of the mass of the people to their duty as citizens, and so they allow men to go to the State and national legislatures whose whole purpose is to work for their individual advantage or for the furtherment of those schemes of greed and graft which will intrench their political power in their own constituencies.

Did you ever hear the story how a reporter of a New York evening paper got lost in the wilds of New Jersey, up on the Palisades on the Hudson?

It all came about through a dinner given his Italian friends by that distinguished member of the operatic family, Antonio Scotti. Not long ago Scotti discovered that a real Italian restaurant, not a spaghetti fake such as we have so many in New York, was being run up

on the Palisades by a compatriot. So he made arrangements, got his friends together, and in a number of automobiles proceeded to the spot and enjoyed a morning and afternoon of unlimited chianti, risotto, spaghetti, and all those dishes that make joyous the Italian heart.

It seems the reporter of the evening paper got wind of the affair, went over to Weehawken, and began to inquire about an Italian restaurant, which he insisted must exist somewhere in the neighborhood. He was misdirected here and misdirected there by the various Irishmen and Dutchmen he interviewed, and so got up on the Palisades by nightfall. He found himself finally in a lonely part in the woods near Englewood. And still he had not discovered the restaurant that Scotti has made famous in song and story. He came back, wrote up the affair, and came to the conclusion that there was no such restaurant; indeed, he doubted the very existence of Scotti!

Later, the particular Italian restaurateur sold out his business, which had been profitable, and returned to Italy. The present occupant has lived ever since on the reputation of the place secured by Scotti's visit, though many of those who have gone there have come away saddened, says

Your MEPHISTO.

WINIFRED BYRD, CARREÑO PUPIL, TO MAKE NEW YORK DÉBUT

Pianist Began Her Career in Face of Difficulties—Booked for Recitals

ONE of the most promising of the new artists who are to make their débuts in New York this season is Winifred Byrd, pianist, whose Æolian Hall recital is scheduled to take place on Dec. 17. Miss Byrd is a native of the West and was still in her teens when she won a scholarship at the New England Conservatory of Music, where she studied with the late Carl Baermann. Later she went to Europe, where she remained for several years, studying with some of the most eminent teachers, among whom the late Teresa Carreño took an especial interest in the young artist.

When Miss Byrd began the study of the piano her hands were the size of a child's, her fingers missing the octaves by two notes. However, she devised all sorts of calisthenics and exercises, which might add to the breadth of her palms and the length of her fingers. Miss Byrd, it is said, is not a slave to any particular school or style, although she has made a special study of Chopin.

Already many engagements have been booked for the young pianist by her manager, Marie Gould. They include



Winifred Byrd, Pianist

Union Hill, N. J.; Poughkeepsie, N. Y.; in October, Syracuse, N. Y.; Buffalo, N. Y.; Chicago, Ill., and Peoria, Ill., in November.

NEW YORK RECITAL FOR MME. ROTHWELL

Wife of Eminent Conductor To Be Heard On Concert Stage Next Month

AMONG the interesting announcements for the coming season is that of the New York recital of Mme. Elizabeth Rothwell, wife of Walter Henry Rothwell, the eminent conductor and composer. Many Americans will recall Mme. Rothwell as the lovely young *Madama Butterfly* whom Henry W. Savage introduced in this country during his presentation of the Puccini opera.

Mme. Rothwell, then Miss Wolf, endeared herself to opera-goers through her charm of personality and sterling musical gifts. Later, she entered the concert field and in addition to her appearances with the St. Paul Symphony Orchestra in forty-five concerts, she has sung in recital, in oratorios and with other orchestras, taking her place as one of the few really successful opera singers in the concert field.

Her New York recital this season, which will take place at Æolian Hall on



Mme. Elizabeth Rothwell, Soprano

Monday afternoon, Oct. 22, will have additional interest from the fact that two of her husband's songs, composed during the last year, will be given their first hearing at that time.

Gordon B. Nevin Accepts New Post in Boston

EASTON, PA., Sept. 24.—Gordon B. Nevin, organist of the Second Presbyterian Church, Cleveland, Ohio, who is now here on a visit to his parents, Mr. and Mrs. George B. Nevin of College Hill, has resigned his position to become

associated with the Ernest M. Skinner Organ Company, Boston, Mass. Mr. Nevin's work will be the arranging of musical scores for the orchestral pipe organ called the "Orchestrator," which Mr. Skinner has invented and perfected after a period of twenty years' work. He will have entire charge of the roll-cutting department.

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Hall Filled Nightly Despite Weather's Inclemency—Brilliant Début of Young Pianist Among Features of Memorable Week—Lena Ashwell Included in New Civil Honors List

Bureau of Musical America,
12 Nottingham Place,
London, W. 1, Sept. 2, 1917.

IF we render unto Cæsar the things which are his we must credit all the real musical interest this week to Sir Henry Wood, for the recent Promenade Concerts at the Queen's Hall have been strikingly interesting and have served to introduce two promising young pianists, Dorothea Vincent and Lilia Kanevskaya. "Wagner Night," Monday, drew a moderate house, and it seemed (though it might be mere fancy) that the players did not put all the vim and go of happier times into their playing of that master's works. Elsa Stralia, the soloist, sang "Elizabeth's Greeting" magnificently; hers was the performance of a great artist, who makes the best use of a fine voice.

On Tuesday, "Russian Night," Benno Moiseiwitsch played the Tchaikowsky Piano Concerto as only he can. He was heartily encored. Wednesday brought a delightful program, which included a work by Tchaikowsky for 'cello and orchestra, the solo part being splendidly played by Warwick Evans. Thursday was the first performance (at these concerts) of Joseph Speaight's "Queen Mab" and "Puck," two fairy pieces, very beautifully scored and beautifully played under the composer's direction. Dora Labette sang Spohr's "Roses Softly Blooming" very artistically.

Miss Kanevskaya's Début

Friday was the first classical evening. The "Eroica" was finely given, as was Bach's Suite in G for Strings, Oboe and Organ (Kiddle at the latter). In the Mendelssohn G Minor Concerto we were introduced to a really remarkable young pianist, Lilia Kanevskaya, a pupil of Mattai and Moiseiwitsch. She is more than a credit to her masters, for, allied to the highest technical skill, she shows intelligence, temperament and individuality, and her touch is most beautiful. A popular program was heard on Saturday with Stralia singing and Arthur de Greef at the piano. The latter played Liszt's "Hungarian Fantasia." This week brings the first London performance of a Rhapsody, "A Shropshire Lad," by the late Lieut. George Butterworth, M. C.

Thus, even in the quietest time of the year our biggest concert hall in the "Wet End" (this summer it rains continually) is full nightly, which goes to prove that the people do demand music, and good music.

In the Field of Light Music

After the concert one turns to operetta and music halls, for the taste of all is "flowing uphill." This week will see the production of the musical version of Sir Arthur Pinero's play, "The Magistrate," rechristened "The Boy" and "musicked" by Lionel Monckton and Howard Talbot. Also, "Arlette" is due at the Shaftesbury Theater, which has been rearranged and redecorated for the occasion. This opera had a trial trip in Manchester, where it gained a highly favorable verdict. Especial praise went to Winifred Barnes. Another "find" in comic opera is Sadie Hana, who is playing the lead in "The Maid of the Mountains" on tour. She is only seventeen and sings and plays the part of Teresa most captivatingly. At the Coliseum George Patman and



In Oval: Mary Law, Violinist (Photo (c) Bassano, London). On Right: Lena Ashwell Concert Party "Snapped" in a Street Near Boulogne. Below: A Similar Party "Somewhere in France"; Left to Right (Rear Row): Norah Blaney, Joseph Reed, May Purcell; Front: Marjorie Ffrancgon-Davies, Mrs. Withers, W. A. Peterkin, Marjorie Bernturk.



Mary Ambrose are even more popular than on their first visit last spring. E. C. Hedmont, the American tenor, is having great success with a new musical production at Bradford. He sings with his usual ability.

The Carl Rosa Opera Company is quite hard by—at the Marlborough Theater—opening with the "Tales of Hoffmann." Clara Simons is scoring deeply in all her rôles. The Beecham Opera Company is already rehearsing for its autumn season at Old Drury, and Sir Thomas Beecham has given his permission for Frank Mullings, Foster Richardson and Desirée Ellinger to sing in Margate this week at a Red Cross con-

cert organized by Councillor A. Leon Adutt.

Much amusement has been caused here by a paragraph announcing that in Berlin Nicolai's opera has been rechristened "The Merry Wives of—Coburg," presumably as a "reprisal" for our Royal family having assumed that of Windsor! Arthur Russell, proprietor of the Sackville Street Musical Agency, is having a strenuous time of it conducting his business now that he has received a commission in the Royal Flying Corps.

Free Concerts for Troops

"Tommy Atkins" and "Tom Bowling" will be glad to hear that Frank Arm-

strong, organist, has arranged again to start his free Sunday evening concerts in Aeolian Hall on Sept. 30. A number of worthy artists have promised their help, among them Margaret Cooper, Edith Evans, Helen Mar and Alfred Heather. It is interesting to note that all concerned give their services free down to the bell boy, at these concerts for the soldiers.

The Lena Ashwell Concert Parties at the Front are still kept busy and are very popular. The accompanying illustrations show the two best of the companies. The picture at the top was taken in a street near Boulogne on the road to Etaples; the lower one was "snapped" on the beach. It is interesting to note that Miss Ashwell was included in the new civil honors list for her work in this direction.

HELEN THIMM.

MASS SINGING WINS MEN AT FORT MYER

Kenneth S. Clark Takes Up New Duties as Song Instructor for Officers' Encampment

FORT MYER, VA., Sept. 15.—An auspicious start was made this week in the camp singing at the Reserve Officers' Training Camp at this post, under the leadership of Kenneth S. Clark. Mr. Clark arrived on Tuesday from Allentown, Pa., where for two months he had been the leader of singing in the camp of the United States Army Ambulance Service as a representative of the War Department Commission on Training Camp Activities.

Upon his arrival at the post Mr. Clark reported to the commanding officer, Col. Charles W. Fenton, who had arranged for his coming here. Colonel Fenton then asked the chief instructor of the training camp, Lieutenant-Colonel Glasgow,

to plan with Mr. Clark some means of finding a place for the singing amid the extremely strenuous schedule of the training camp, which leaves almost no leisure time to the future officers, either during the day or evening. The arrangement effected was that the men of the camp should report to Mr. Clark for a half-hour's singing on Wednesday afternoon at the grandstand on the parade ground. Further plans were to be dependent upon the results of this first session.

At the close of the half-hour of singing Colonel Glasgow told Mr. Clark to announce to the men that there would be another period for singing at the same hour and place on the following Friday afternoon. In this first half-hour the men had learned some fifteen songs, the words of which they had before them on song sheets which Mr. Clark had prepared at Allentown. Two favorites were "Kaiser Bill," which was originated at the last Fort Myer camp, and "Over There," which was sung by the men of that camp at their graduation exercises.

An idea of the quickness with which the singing has entered into the camp life will be gleaned from an account of Mr. Clark's activity on one day—for instance, yesterday. At seven in the morning Mr. Clark, at the request of Colonel Glasgow, went out on a hike of two and a half hours with the Eighth Company. There was scattered singing of various camp songs by the different squads along the line, and now and then Mr. Clark led the whole company in some selected song. At one hamlet the hikers stopped for a ten-minute rest, and the villagers were serenaded with a roadside "sing," under Mr. Clark's direction. On the homeward march the men passed the members of another company resting at the side of the road, and the men of the

Eighth sang "Over There" as they marched by, being joined in the song by their companions "at rest."

At one-thirty in the afternoon Mr. Clark led the men of the entire training camp in the second period of singing. The companies, in fours, were drawn up in a compact mass in front of the grandstand, and from the 1300 or more men Mr. Clark drew a body of tone that was stirring.

Late in the afternoon, when a shower caused the elimination of "retreat," the "show-piece" of the day's schedule, the men of the Sixth Company started singing as they waited on their barracks porch for the rain to cease. Mr. Clark happened to pass at this time, and they called him in and asked him to lead them in some songs. Then the Third Company across the way took up the singing, and there ensued a sort of competitive songfest, with the two companies singing alternately, much to the delight of the visitors in camp who had been disappointed in their hopes to see the "retreat."

In the evening there was similar impromptu singing as the men waited for the military "movies" in the riding hall. They espied Mr. Clark in the balcony and asked him to come down to the main floor and lead them.

Mr. Clark's last scheduled "sing" of the day was at the Army Y. M. C. A. building, preceding the vaudeville offered by the District War Service Commission. The song leader has been conducting singing nightly in the Y. M. C. A. and, although the study hour of the R. O. T. C. men prevents their attending, Mr. Clark reaches in this way the soldiers of the cavalry and artillery that are stationed at the post, as well as the National Guardsmen of the Third District of Columbia Regiment.

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LOS ANGELES SYMPHONY SERIES TO BE GIVEN IN FORMER HOME

Temple Auditorium No Longer "Movie-House"—Concert- Master Resigns

LOS ANGELES, CAL., Sept. 15.—Plans are being made for the short season of the Symphony Orchestra. The concerts will be given this year at Temple Auditorium, their former home. During the past two or three years they have been given in Trinity Auditorium. For two years Temple Auditorium has been used for motion pictures, but this season it will house the Symphony concerts, the Behymer La Scala Opera Company and the Boston Opera Company. The Behymer Philharmonic concerts will be given, as usual, at Trinity Auditorium.

Sigmund Beel, who has been concertmaster of the Symphony Orchestra for the past four years, has resigned this position and will return to San Fran-



Authors of a New Ballet to Be Produced in the East Shortly: Gertrude Ross, Composer; Marjory Stearns, Author of Story and Dance Plan

cisco, where he is well known and where he was concertmaster and director of a string quartet before coming to the Los Angeles orchestra. It is probable that Julius Bierlich, who has been second concertmaster, will succeed to the first chair. Mr. Bierlich has had a continuous experience of about fifteen years in this organization and is a favorite with the men of the orchestra.

A new ballet which will be produced in the East shortly is the joint work of Gertrude Ross, the composer, and Marjory Stearns, who is responsible for the story and dance plan. The latter is the daughter of Frederick Stearns, formerly president of the Detroit Symphony Orchestra Association. She has studied in the ballet school of the Paris Opéra. W. F. G.

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The American Music Optimists is the name of a new society recently organized among those who believe in and are willing to work for the advancement of American music.

Mana Zucca, the brilliant young American composer, heads the new organization, with Roger Le Bruyn as vice-president; Alvin L. Schmoeger, second vice-president, and B. Neuer, third vice-president.

The organization will open formally this fall with a concert, at which some important revelations of America's unearthed musical treasures may be expected.



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ed, and the season will close in the spring with a similar concert. The winter will be spent in actually digging out composers and artists of worth, who rightfully should have, but unfortunately do not have, their place in the public field. Compositions and artists will be presented in a dignified and advantageous manner at the bi-monthly regular meetings of the A. M. O. through the practical efforts of the committee on programs. The committee of judges and critics will report individually on all works rendered and on the performing artists, the best works and artists in the concerted opinions of these committees to form the body for the last concert, which is expected in this way to reveal some unusual treasures now lying buried in the heart of our own country.

Season at Lockport, N. Y., Opened by Syracuse University Organist

LOCKPORT, N. Y., Sept. 18.—The first musical event of Lockport's season took place in the East Avenue Congregational Church on Friday evening, when a recital was given by Harry Leonard Vibbard, organist at Syracuse University. Mr. Vibbard was assisted by Althea Snediker, contralto, and Robert Bartholomew, tenor. The entire program was enthusiastically received by the audience, which entirely filled the church.

The National American Musical Con-

vention begins its meetings in Lockport on Sept. 30.

R. A. B.

Lawrence University Graduates in Important Positions

LAWRENCE, KAN., Sept. 10.—The School of Fine Arts of the University of Kansas has been particularly successful this year in securing positions for its graduates. Among them are Helen Jenkins, piano and harmony, Methodist University, Guthrie, Okla.; Ailene Wilson, teacher of piano, High School, Eureka, Kan. The following students were engaged as music supervisors: Pauline Ketchum at Alma, Kan.; Gladys Henry at Lecompton and Linwood, Kan.; Helen Rowles at Norwich, Kan.; Edna Davis at Anthony, Kan.; Margaret De Forest at Iola, Kan.; Olivia Dale at Neosho Falls, Kan.; Eda Woelk at Lincoln, Kan.; Bernice Hendrickson at Fort Moso, Kan.

Maude Gardner of Chicago Appointed Supervisor in Cedar Falls, Iowa

CEDAR FALLS, IOWA, Sept. 10.—Maude Gardner of Chicago has been appointed supervisor of music in the public schools to take the place of Katherine Murrie, who after her election to the position here was given a post in a Texas State normal school at double the salary paid here. B. C.

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RAISA, AS "AIDA," ENTRANCES MEXICO

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MEXICO CITY, MEXICO, Sept. 10.—The opera forces under Polacco's baton presented "Aida" on Tuesday evening before a capacity audience. Rosa Raisa's interpretation of the title rôle was a revelation. Miss Raisa made her début in this performance and her superb singing and powerful acting completely conquered the audience. She was tumultuously applauded.

Other artists making their débuts in the Verdi opera were Zinovieff (as *Rhadames*), Lillian Eubank (as *Amneris*) and Lazzari (as *Ramfis*). Zinovieff possesses a noble tenor, equally good in all its registers and sufficiently strong to cope with the music of this rôle. His singing of the "Celeste Aida" aria was received with marked approval. The really fervent applause, however, was reserved for Miss Raisa. She held us all in thrall. Lillian Eubank was heard to best advantage in the fourth act. Lazzari was magnificent as *Ramfis*. The chorus sang well and the orchestra, thanks to Polacco's splendid guidance, did excellent work. "Aida" has been given three subsequent performances, all of which have been as successful as the first.

On Friday and Sunday evenings, "Madama Butterfly" was sung before enthusiastic audiences. I liked particularly Miss Mason, who sang the title part. Other artists heard in the Puccini work were Paggi, Taccani, de Segurrola, Graziani and Panciera. "Cavalleria" and "Pagliacci" were performed on Monday and Tuesday evenings. In the first named the cast included Zotti, Alemani, Paggi, Tracanni and Civai. Leoncavallo's opera was sung by Maggie Teyte, Ballester, Zenatello, Civai and Graziani. Zenatello gave a striking interpretation of the *Canio* rôle. Ballester also won hearty applause. It is my opinion that our public does appreciate Maggie Teyte at her full worth. Her style of singing commanded my unreserved admiration. EDUARDO GABRIEL.

Community Singing Enlivens Life at Spartanburg Camp

SPARTANBURG, S. C., Sept. 12.—With the coming of 45,000 soldiers, members of the New York regiments who will train at Camp Wadsworth near here, community singing, the first of which was held in this city last Christmas, will be made a prominent feature this season. The Woman's Music Club, with singers of the city and other organizations, started the community singing movement for the soldiers Monday afternoon. Besides the soldiers at the Y. M. C. A. hut at the camp, the chorus was composed of choirs, the Converse College Choral Society, as well as business men. T. W.

Providing Musical Equipment for Men Who Work Among Nation's Defenders



Moses J. Brines, Musical Director of the Y. M. C. A. College Camp at Lake Geneva, Wis., Conducting His Men's Chorus

CHICAGO, Sept. 15.—The importance of music, especially singing, in the equipment of Y. M. C. A. men engaged in work among the soldiers and sailors, has received special emphasis this summer. The work requires not merely a good musician, but also one who understands men and crowd psychology; one who can tell a funny story and un-

failingly get the point of it across to his hearers, and one who has had experience in directing choirs and glee clubs.

Moses J. Brines was chosen as musical director of the Y. M. C. A. college camp at Lake Geneva, Wis., this summer. None can doubt his unusual fitness for this work who saw him recently at the Great Lakes Naval Training Station teach a crowd of 1000 boys two humorous songs and a patriotic air in a few min-

utes, and then hold their close attention by a simple ballad.

Mr. Brines, in raising the standard of music at the college camp gave the men plenty of material to use among the boys at the front and at home in preparation camps, and he developed a male chorus that would be a credit to any city. They sang choral works of Mendelssohn, Buck, Schaefer, Protheroe and Parker. F. W.

Garvin, head of the Fosdick commission, who is in the city co-operating with the local committee on camp activities, was in charge of the meeting. The singers joined in songs such as "Dixie," "Star-Spangled Banner," "Old Kentucky Home," "Old Black Joe" and others.

Several vocal solos were sung by Mrs. A. G. Blotcky, and Marie Epton delighted the audience with violin solos, while a variety in the program was two readings

very cleverly given by Louise Epton.

Carrie McMakin, supervisor of music in the city schools of Charleston, who has offered to conduct the chorus until her duties begin later in the fall, was the director. Mary Hart Law of Converse College faculty was accompanist.

The happiest feature of the evening was the singing by the soldiers, who provided their own leader and accompanist. This singing will take place every Thursday evening in the First Presbyterian Church and once a week a visit will be made to the camp.

Mme. Nana Genovese recently gave her services at two ceremony concerts at Pompton Lakes, N. J., for the Fifth New Jersey Infantry. The concert was attended by a large crowd and addresses were delivered by the Governor of New Jersey and the Mayor of the town.

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Patriotic Community Sing at Canandaigua, N. Y., in Honor of Drafted Men

CANANDAIGUA, N. Y., Sept. 17.—The community singing movement bore splendid fruit at a recent celebration in honor of the drafted men of the county. After a long parade, great crowds gathered about the Court House and joined in the singing of national airs under the direction of Justice Robert F. Thompson. The historic building was brilliantly illuminated with colored lights and decorated with the national colors. The whole occasion was impressive, best of all being the fine spirit which animated the proceedings. M. P. B.

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"A COLUMN MIGHT BE WRITTEN IN PRAISE OF THE TENOR, ARTHUR HACKETT. A NEW FIND AND A BIG ONE, WHO SANG WITH THE SPONTANEITY OF CARUSO AT HIS BEST."

—Henry T. Finch in New York Evening Post, March 16, 1917.

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AS SOLOIST WITH
• CHICAGO SYMPHONY**



Myrtle Moses, Mezzo-soprano of Chicago Opera Association

Myrtle Moses, the popular mezzo-soprano of the Chicago Opera Association, will open her concert season at Aurora as soloist with the Chicago Symphony Orchestra on Oct. 22. Miss Moses is spending September at Bayside, L. I., where she is devoting much time to preparing her programs for the coming season. Among the artist's important engagements is that of soloist with the Detroit Symphony Orchestra on Jan. 22. F. W.

Charles Harrison Gives Services to Aid the Troops

HARRISON, ME., Sept. 13.—Charles Harrison, the tenor, was heard in a patriotic benefit concert in Grange Hall here last Saturday evening. The proceeds of the concert were used to purchase "Kumfort Kits" for the men called

to the colors from Harrison, Bridgeton and Waterford. Mr. Harrison was assisted by Beulah Gaylord Young, soprano; Esther Bradley, harpist, and Nancy Powell, classic dancer. While sojourning here this summer the tenor has on several similar occasions given his services. He is exceedingly popular in this section. The tenor has arranged to devote a portion of his time to war work during the season, and shortly after his return to New York he will be heard in a big benefit concert for the boys of his home town, Montclair, N. J.

RICHMOND'S MUSIC PLAN

Public Schools and Music Teachers Decide on Method for Giving Credits

RICHMOND, VA., Sept. 12.—Music is to be recognized in the curriculum of the Richmond public schools and pupils who take private music lessons will be given credit for them at the end of the school session. One unit will be allowed for each school year and certain school regulations are to be complied with.

For several years the music teachers of the city have been in conference with school officials regarding the study of music out of school by school children, with the result that the teachers have at last come to an agreement which is declared to be eminently satisfactory. School children must bring reports from their music teachers, showing that they have taken regular music lessons during the session and that the pupil has practised at least one hour daily.

Children taking music lessons from private teachers will be allowed to leave school at the conclusion of the academic studies. The fact that the pupil will get credits for music will be very much more satisfactory to the pupils who have thought it a hardship to keep up music and the long list of studies incidental to the school work, no credit being given for the time devoted to the study of music. The present arrangement will be perfectly agreeable and satisfactory to pupils, music teachers and school officials, and will certainly result in an increased number of pupils taking music lessons. W. G. O.

Pianist Opens Salt Lake Season with Brilliantly Played Program

SALT LAKE CITY, UTAH, Sept. 13.—The city's musical season opened auspiciously last Friday evening at the First Congregational Church, when Pearl Rothchild gave a splendid piano recital. Greeted by a good-sized audience, the young artist was given something like an ovation after each group. A former pupil of Alberto Jonas, and at present artist-pupil of Edwin Hughes, Miss Rothchild has but recently returned from two years of study in New York, and in a few weeks expects to return to resume her work at the Volpe School of Music. Her formidable program on Friday included works of Bach, Grieg, Chopin, Liszt, Zanello and Schubert-Tausig. Miss Rothchild was obliged to respond with two encores. Z. A. S.

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ANOTHER NEW YORK RECITAL SCHEDULED FOR MR. DUBINSKY



Vladimir Dubinsky, the 'Cellist, and Mrs. Dubinsky

Vladimir Dubinsky, the 'cellist, who won high approval last season when he gave a recital in the Princess Theater, is preparing another program for November in Aeolian Hall, New York. Mr. Dubinsky returned lately from vacation trips both at the mountains and seashore and, besides filling concert engagements in the Eastern States, he will devote himself to a large class of students of the 'cello.

FORM NEW VOCAL QUARTET

Noted Soloists Join Forces for Tour with Russian Symphony

John W. Frothingham, Inc., announces the engagement of the following quartet of soloists for the coming spring tour of the Russian Symphony Orchestra: Dora Gibson, soprano; Emma Roberts, contralto; George Harris, Jr., Tenor, and Edgar Schofield, bass-baritone. As all of these singers are artists of wide experience and reputation, they form quite the strongest quartet which the Russian Symphony Orchestra has ever had on any of its festival tours.

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JESSIE PAMPLIN

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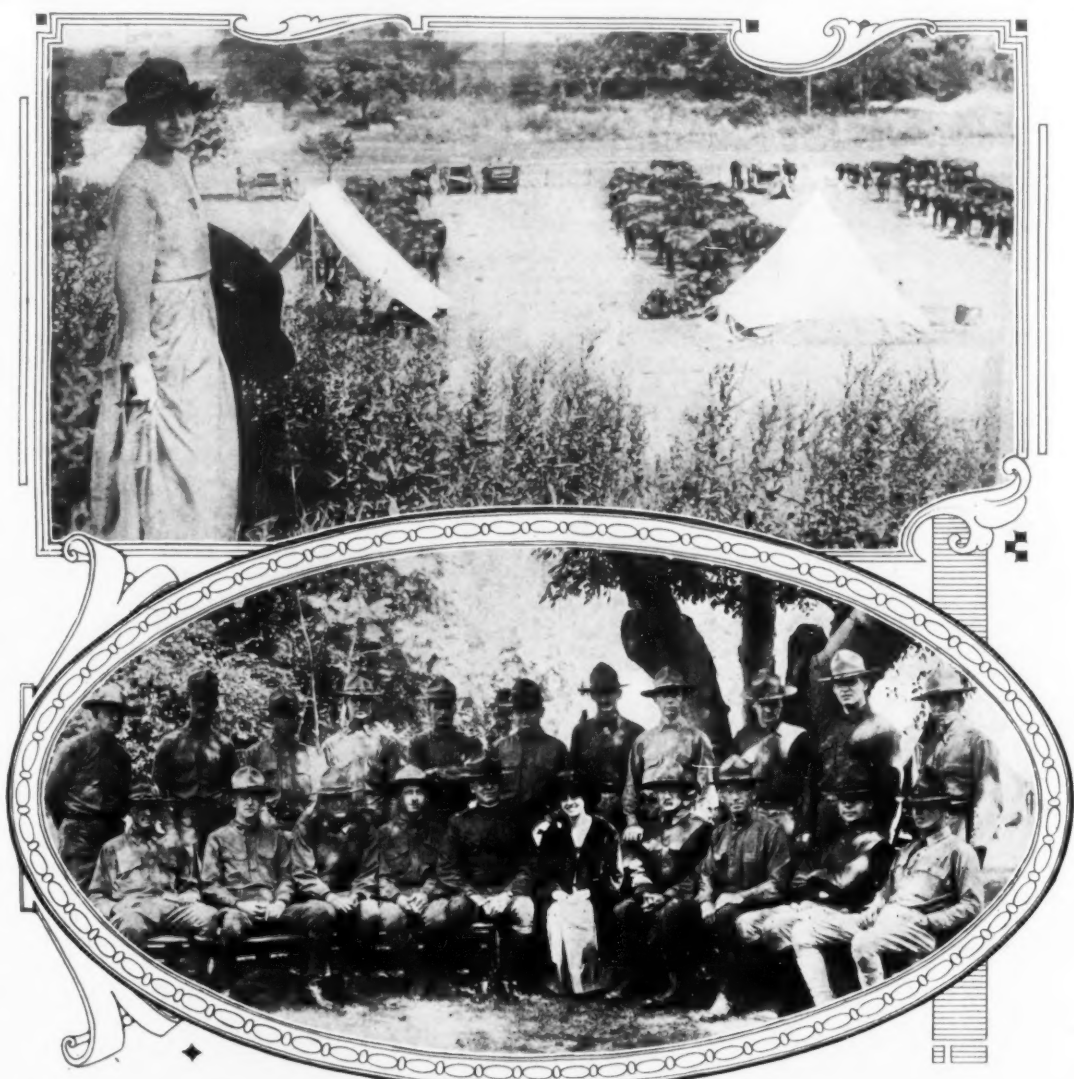
Troops Eager to 'Sing Along' with Soloist

They Have Fine Voices, Too, Says Orina Brenner, Who Has Given Many Recitals for Soldiers—How the Latter Show Their Appreciation

OF the various musical artists who have been performing at the training and concentration camps, probably few have gained more popularity than the Brooklyn soprano, Orina Brenner. Miss Brenner was one of the first to volunteer her services, and the appreciation which greeted her efforts has been as deserved as it was generous.

"I placed myself at the disposal of the War Work Council of the Y. M. C. A. early in July," said the soprano to a MUSICAL AMERICA man, "and with the able assistance of Robert Agnew MacLean, pianist, and Kurt Dieterle, violinist, gave my first concert for the First New York Cavalry at Bay Ridge. We gave two additional concerts in the same place and also at Camp Upton, Yaphank, Camp Mills and the Aviation Camp at Mineola, Fort Hamilton, Fort Jay, Fort Totten, Fort Hancock and Fort Wadsworth. At the request of Major Bryant of the First New York Cavalry, I sang at the religious services at the camp at Bay Ridge on Sept. 2. It was an interesting experience. The piano from the Y. M. C. A. tent was placed into a huge army truck and taken to the top of a hill opposite the officers' quarters overlooking the bay. I climbed in and sang from the truck, playing my own accompaniments. My solos were Barnes's "The Shadow of the Almighty" and Bruno Huhn's "A Song of Praise." Then we had the hymns and the boys sang splendidly. Indeed, many of them have fine voices and they seem to be glad of an opportunity of using them.

"My programs were made up of songs by Lohr, Molloy, Aylward, Lehmann, MacDowell and others, always including



Above: Orina Brenner, Soprano, at Bay Ridge Naval Reserve Cantonment. Below: Miss Brenner with Officers of First N. Y. Cavalry at Camp Bliss Estate, Bay Ridge (Major Bryant on Left, Captain Miller on Right)

some folk-songs. I invariably asked the boys to join in the choruses of the songs they knew, and you cannot imagine what an inspiration it was to watch their faces as they sang! They had varied ways of

showing their appreciation, but they always gave me three rousing cheers, and one time a voice from a man I could not see called out: "Thank you, and please come again, lady!"

Cincinnati Symphony's Assistant Manager Formerly Concert Pianist

CINCINNATI, OHIO, Sept. 19.—Lewis Casperson, who has just been appointed assistant manager of the Cincinnati Symphony Orchestra, has been ac-

and determined to follow a musical career. Mr. Casperson was a piano pupil of Allen Spencer in Chicago and a pupil in composition of Olaf Anderson, also of Chicago. He spent a number of years concertizing in Iowa, Texas and Indiana and was playing for the soldiers at Fort Thomas, Ky., when he concluded that he needed further study and entered the Conservatory of Music, where he became a pupil of Marcan Thalberg.

At the same time, to prepare himself for any emergency which might arise, Mr. Casperson took a business course in Cincinnati. When it became necessary to find an assistant for Kline Roberts, manager of the orchestra, whose time has been more than filled by the expanding activities of the orchestra, the choice fell upon Mr. Casperson. A. K. H.



Lewis Casperson, New Assistant Manager of Cincinnati Symphony Orchestra

tive in musical pursuits for many years. Born in South Dakota, he displayed decided musical ability at an early age

Forty Recitals in New York by Haensel & Jones Artists

The concert managerial firm of Haensel & Jones announce over forty New York recitals to be given under their management this season. These will include recitals by such well-known artists as Godowsky, Matzenauer, Leginska, Arthur Middleton, Christine Miller, the Cherniavskys, Wynne Pyle, George Hamlin, Charles Wakefield Cadman, Harold Henry, David and Clara Mannes, etc., and will introduce as well several talented newcomers for the verdict of the metropolis.

Bruno Huhn at Work in New Studio

Bruno Huhn has located at his new studio in West Fifty-eighth Street, New York, and has already resumed his vocal teaching there.

MISCHA

Max Smith in the New York "American", Jan. 20, 1917:—"The most talented and interesting young pianist introduced to Americans in recent years."

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December 21

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Anna Case

Jean Cooper
Giuseppe De Luca
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Mischa Elman
Geraldine Farrar

Rita Forna
Rudolph Ganz
Mary Garden
Aurelio Giori
Leopold Godowsky

Louis Graveure
Paulo Gruppe
Mai Kalna
Fritz Kreisler
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Lucile Orrell
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Ganna Walska
Mary Warfel
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STOKOWSKI TO GIVE MANY NATIVE WORKS

Americans Will Predominate On Symphony's Programs—"Sing" At Navy Yard

Bureau of Musical America,
10 South Eighteenth Street,
Philadelphia, Sept. 24, 1917.

LEOPOLD STOKOWSKI, conductor of the Philadelphia Orchestra, has been spending his summer in Maine, where he has been studying new scores and making plans for the coming season. Since the war has stopped the importation of musical novelties from Europe, the majority of new works to be performed will be those of American composers. The offerings will include a composition by Philip H. Goepf and a symphony by Edgar Stillman-Kelley.

Mr. Stokowski plans to attend the Worcester Festival, Oct. 4 and 5, after which he will return to Philadelphia. The opening concert of the season will witness the installation of the new stage setting, which has been especially designed for the Philadelphia Orchestra and which is the gift of the West Philadelphia branch of the Women's Committee. A well-known firm of artists which makes a specialty of stage work has designed the setting, which has the approval of several distinguished artists who are interested in the orchestra. Mr. Stokowski gave his personal attention to the acoustic qualities, and his expert advice in this matter will undoubtedly add to the value of the setting. The West Philadelphia Committee has the gratitude of all concert-goers for its generous gift.

An interesting concert by the Matinée Musical Club was given under the auspices of the Community Sing Association at the Philadelphia Navy Yard Tuesday evening. Aside from the community singing, in which the large audience took part, solos were artistically presented by Henri Scott, basso; Edna Florence Smith, soprano; Kathryn Meisle, contralto, and Nina Howell, violinist. Mary Miller Mount and Ray Daniels Jones were the efficient accompanists.

M. B. SWAAB.

Community Chorus Formed in Charles City, Iowa

CHARLES CITY, IOWA, Sept. 21.—The first community choral club in this part of Iowa has been organized at Cedar Falls. Prof. B. W. Merrill has been engaged as leader. It is planned to give several concerts as soon as possible. The movement for this Community Choral Club was started by the Music and Drama Department of the Cedar Falls Woman's Club. The officers of the new club are: President, Jesse M. Church; vice-president, Anna G. Childs; secretary, Mrs. E. J. Thierman. The officers constitute the executive committee who will formulate plans for the season's work.

B. C.

Prominent Piano Teacher of Columbus, Ohio, Weds in Denver

COLUMBUS, OHIO, Sept. 21.—Lucille Pollard Carroll, teacher of piano and member of the executive board of the Women's Music Club, has just announced her marriage in Denver, Col., on Aug. 31 to Frank Ashworth Nelles of that city. Mrs. Carroll Nelles has been one of the leading teachers of Columbus for a number of years past.

E. M. S.

MME. GALLI-CURCI LAUNCHES HER SEASON BRILLIANTLY



Amelita Galli-Curci (in Center), Photographed Shortly Before Her Departure from Her Summer Home at Fleischmann's in the Catskills. On Left Is Homer Samuels, Accompanist; on Right, Manuel Berenguer, Flautist

AMELITA GALLI-CURCI, the famous coloratura soprano, started upon her second concert tour on Saturday, Sept. 15, after spending the summer at Fleischmann's in the Catskills. With the noted Swiss pianist, Rudolph Ganz, Mme. Galli-Curci opened Michigan's musical season on the evening of Sept. 17 in the Auditorium at Saginaw. She sang to the largest concert audience which has gathered in that hall since its dedication.

On the following evening hundreds were turned away from the Post Theater, Battle Creek, after every available foot of space on the stage had been utilized for seating purposes.

Marian F. Holt, secretary of the "Mary Free Bed Guild," Grand Rapids, which opens its sixth season with a re-

turn engagement of Mme. Galli-Curci, on Oct. 9, has written to Charles L. Wagner, the soprano's manager, that the house is sold out for the course and that there are more than 150 on the waiting list.

Give Concert to Aid "Home Service for American Soldiers Abroad"

BOSTON, Sept. 12.—Max Donner, violinist; Georgie M. Morris, soprano, and Frieda Gerhard, accompanist, provided an attractive and creditably performed program for Virginia Wainwright's mid-summer musicale, which was given recently at the home of Margaret Corlies in Magnolia, Mass. Ten per cent of the proceeds of this concert went to Mrs. Weeks's "Home Service for American Soldiers Abroad," the object of which society is to act as proxy in Paris for relatives and friends of the American expeditionary forces. Mr. Donner played with his accustomed skill Vieuxtemps's "Ballade et Polonaise," a "Humoresque" of his own and arrangements he has made of Saint-Saëns's "Romance sans Paroles" and MacDowell's "Sweet Lavender," as well as an excerpt from Tchaikowsky's "Jeanne d'Arc." Mr. Donner was recalled repeatedly and gave several extras.

Active Season for Elsa Fischer String Quartet

After enjoying an extended vacation, the members of the Elsa Fischer String Quartet are preparing for their coming season. On Oct. 17 the quartet starts on a Middle Western tour covering Pennsylvania, Ohio, Indiana, Illinois and Kansas. A Southern tour is also being booked for the early spring. The quartet will make many appearances in New York.

PEABODY REPORTS HEAVY ENROLLMENT

Baltimore Institution to Begin Season With Increased Teaching Facilities

BALTIMORE, Sept. 24.—The Peabody Conservatory of Music will begin its fall session on Oct. 1. Harold Randolph, the director, is now examining pupils for matriculation. The many requests for admission to the classes gives promise of a large enrollment the coming season, notwithstanding the unsettled conditions. Talented young persons from every part of the country are arriving. It is not generally known that the Peabody now ranks in size among the foremost in the country, although for years it has been recognized as a leading musical school in the high standard maintained. Its enrollment last year was 1444 pupils, besides about 1200 members of ensemble classes, including chorus, orchestra, artistic dancing, appreciation, etc. The teaching staff includes seventy-one teachers. Last season 275 concerts were given.

In speaking of the school, Mr. Randolph said: "I must confess I was a little dubious about the coming season, but the many inquiries have dispelled any doubt from my mind and there is every evidence of a matriculation which will overshadow that of last season. You know the Summer School which closed on Aug. 3 had a banner enrollment, showing an increase of 57 per cent over any past season. This makes me feel very optimistic of the coming fall term. Of course, we shall have the Peabody recitals as usual, and I am busily engaged making plans for having some of the leading artists appear in the series. In a few weeks I shall be able to make an announcement of the soloists. The different other activities of the conservatory will be resumed; many on a larger and broader plan.

"The opera class will be conducted by Barron Berthald, the noted opera singer, under whose direction the class gave such admirable performances last season. The Students' Orchestra will be trained by Gustav Strube, whose experience as a conductor has proven of inestimable benefit in training our ensemble players. The conservatory expects to broaden the scope of its extension work, much of which was directed by May Garrettson Evans. We are making an effort to interest the different educational organizations in our appreciation lecture-recital courses, as such concerts not only help to develop an appreciation of music, but bring about the recognition of the value of music-study in the general education scheme.

"Already a number of the schools, among them the Park School, Friends' School, Girls' Latin School, and the Summer School of the Johns Hopkins University have signified their willingness to grant credit to their students who are taking music courses at the Peabody. It is not generally known that the conservatory is conducting scientific experiments for determining musical talent and giving vocational guidance to the students. A large number of significant tests have been made and we purpose broadening our experiments and adding to the equipment for this valuable work. Mr. Ortmann, who is in charge of this work, is assisted by Grace Spofford, and has the valuable co-operation of Dr. Dunlap of the Johns Hopkins University, and the advice also of Dr. Seashore of the University of Iowa."

F. R. H.

Jennie S. Liebmann, certified exponent of the Perfield System, will sponsor a meeting on Oct. 3 at the Chateau du Parc, Brooklyn, N. Y., at which Effa Ellis Perfield will give a "Musical Chalk Talk."

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CHARLTON PRESENTS MANY STARS

Manager Announces Long List of Musicians to Appear This Season

THAT there will be no dearth of concert artists so far as Loudon Charlton's office is concerned is indicated by a revised season announcement just issued by that agency. There are three prima donnas under the Charlton management—Mme. Helen Stanley, Mme. Johanna Galski and Mme. Julia Claussen. Mme. Stanley is well known through her singing with the Chicago Opera Company and her tour with the Ellis Opera Company, in which she shared honors with Geraldine Farrar. She will be heard in New York both with orchestra and in recital, while her bookings in other cities extend as far West as Kansas City and as far South as Texas. Mme. Claussen, who has long been a favorite with the Chicago Opera Company, will make her debut as a member of the Metropolitan Opera Company, singing a series of special performances. Mme. Gabrielle Gills, the French soprano, who came to America last season under the auspices of the French-American Association of Musical Art, will again be heard in the recital field, in which she won such marked favor. Other singers on the Charlton list include Caroline Hudson-Alexander, soprano; Mary Jordan, contralto; and Nevada Van der Veer, contralto; Reed Miller, tenor, and Allen Hinckley, bass-baritone, all well known in concert and oratorio, and Cecil Fanning and Tom Dobson, both of whom have won unique places as recital singers.

The three Charlton violinists are Eddy Brown, Jacques Thibaud and Francis Macmillen. This will be Mr. Brown's third year in America. He will open the

season with a recital in Carnegie Hall on Sunday evening, Nov. 11. Mr. Macmillen is firmly established as a violinist of high attainments. M. Thibaud, who returned to this country last season on leave of absence from the French army, in which he served since the outbreak of the war, has been granted an extension of leave to fill the large number of engagements which last season's visit did not permit.

Pablo Casals, the Spanish 'cellist, will return in December from his home in Vendrell, Spain, where he spent the summer. He will be heard again in recital and jointly with Harold Bauer, pianist. Mr. Bauer will likewise make an extended tour and will give three New York recitals in addition to appearances with the symphony orchestras. Ossip Gabrilowitsch, the Russian pianist, will not commence his tour until Jan. 1, but his time from that date is well filled up to the close of the season, when, as last year, he will give a series of orchestral concerts under his own conductorship. Guiomar Novaes, the gifted young Brazilian pianist, will be heard with nearly every symphony orchestra of importance in the country. Her first New York recital will be given in Aeolian Hall on Nov. 3. Beryl Rubinstein is another young pianist of whom big things are expected.

Two other attractions under the auspices of the French-American Association of Musical Art are Joseph Bonnet, the French organist, and the Société des Instruments Anciens. Both were heard in America for the first time last season. Mr. Bonnet, like Jacques Thibaud, has been granted a leave of absence from the French army. His stay will necessarily be a limited one, as will also that of the "Ancient Instruments," as Mr. Henri Casadesus and his unique organization must return to Europe shortly after the new year.

The Flonzaley Quartet, which has

been under the Charlton management since the beginning of its public career ten years ago, will continue to be the star chamber music attraction of this management. The Flonzaleys have repeatedly toured the country from coast to coast and have become as popular in America as for years they have been in Europe. As usual, there will be three New York concerts, the dates being Tuesday evenings, Nov. 27, Jan. 22, March 12. There will be a similar series in Boston and Chicago, and single engagements in fifty other cities.

CONCERT AT PLATTSBURG

Jayne Herbert and George Hamlin Offer Program at Barracks

PLATTSBURG, N. Y., Sept. 15.—One of the most brilliant of the musical entertainments provided for the embryo officers at the barracks was the concert given recently by George Hamlin, the tenor, and Jayne Herbert, soprano.

Among Mr. Hamlin's offerings was a Maley song, "I'll Follow Thee," dedicated to the tenor. Miss Herbert included among her numbers two songs in manuscript by May Hartmann. Mme. Claire de Mailly Forbes was accompanist for Mr. Hamlin; Mr. Breitenfeld of the Seventeenth Company played for Miss Herbert.

Special Music for Shakespeare Reading

Marie Kieckhoefer, secretary of the Music League of America, has arranged for the presentation of appropriate music to be played by the Elizabethan Ladies' String Quartet for the reading of Shakespeare's "Julius Caesar" at the Princess Theater, Sunday evening, Sept. 30. Henry Herbert, the English actor, will read the play. W. Perceval Monger of 138 East Thirty-eighth Street, New York, has charge of the seat sale.

CONCERT FOR SEAMEN

Give Program for Men of Merchant Marine—Miss Gunn Scores

Under the auspices of the Women's Auxiliary of the New York Port Society, a concert was tendered the men of the Merchant Marine, on the evening of Sept. 6. The program was presented by Kathryn Platt-Gunn, violinist; Jane Tuttle, soprano; Arthur Davey, tenor, and Andrew Miller, pianist. Miss Gunn played with her wonted artistry the Dvorak-Kreisler "Slavonic Dance," Sarasate's "Spanish Dance," de Grassi's "Berceuse" and Kreisler's "Schön Rosmarin," scoring deeply. Miss Tuttle was heard in numbers by Burleigh, Nevin and Trevelsa. Mr. Davey sang Cowen's "The Birthday" and a group of old English songs. Charlotte and Gladys Werner and Juliette Joye, juvenile artists, contributed songs and dances, and Edna Bailey gave two groups of recitations.

A special feature of the evening was a "Song for Seamen," written for this occasion by Laura Sedgwick Collins, the New York composer. Miss Collins directed her own number and won warm applause. Lieut. Henry Reutendahl, U. S. N., gave a talk on the U-boat war. The Hon. George H. Bell opened the evening with a greeting and God-speed from the City of New York to the men of the Merchant Marine. Another address was that given by Col. W. H. Chatfield. Mr. Miller ended the program with a solo, "Songs of the Allies."

"And you, my good fellow," said the feminine visitor at the mission, "what are you here for?"

"They said I stole a piano, mum. But I was hungry—I did it in a moment of weakness."

"My goodness," gasped the visitor, "what would you have stolen in a moment of strength?"—Exchange.

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SABA DOAK FINDS INSPIRATION IN HER WORK FOR SOLDIERS



Saba Doak, the Chicago Soprano

CHICAGO, Sept. 17.—Saba Doak, who was one of the first singers to offer her concert earnings to the Red Cross, sang to the soldiers at several of the government camps during her recent tour in the South. The young soprano found singing to Uncle Sam's prospective officers at their training quarters "somewhere in America" an unusually interesting experience, which she commends to those who seek inspiration. She says that there never was a more inspiring sight for a singer than the numbers of uniformed American boys that are getting in trim to lead America's legions. Miss Doak has returned to Chicago to prepare herself for the concert season.

F. W.

HUBBARD RESUMES TEACHING

Well-Known Boston Voice Instructor Has Lively Season Ahead

BOSTON, MASS., Sept. 11.—Arthur J. Hubbard, the well-known local singing teacher, reopened his studio upon his recent return from a well-earned vacation spent in Royal, Vt., with his newly married son, Vincent Hubbard, and the latter's wife. Arthur Hubbard will again be assisted in his pedagogical work by his son and by Caroline Hooker. Judging from registrations already made, their season will be a lively one, despite the fact that a number of Mr. Hubbard's pupils have been called to the colors.

The Hubbard studio is one of the best known in this part of the country, for many successful concert, church and opera singers are products of it, the best known perhaps being Arthur and Charles Hackett, both of whom have studied voice only with Mr. Hubbard.

New Albany (Ind.) Musicians Aid Red Cross

NEW ALBANY, IND., Sept. 11.—Many of the most popular singers, instrumentalists, dancers and entertainers in New Albany and Louisville gave of their time

and talent for the benefit of the New Albany Red Cross Chapter at an entertainment at Glenwood Park last night. The musical numbers were offered by Mrs. R. S. Munford, Elizabeth Hedden, Mary Scribner, Lucille May Becker, Messrs. Wilbert Embs, Robert Kelso, John Peterson, Norman Richie, Tom O'Donnell, Dr. Noble Mitchell, a double quartet from the Haydn Male Chorus, a young women's chorus and the Hawaiian Orchestra.

H. P.

TWO NEW YORK SYMPHONY MEN CALLED TO COLORS

Roentgen, First 'Cellist, and Brown, of Horn Section, Enrolled in Army—Novelties and Revivals

There are few changes in the personnel of the New York Symphony Orchestra, Walter Damrosch, conductor, only two members having been enrolled in the national army. These are Engelbert Roentgen, first 'cellist, and Robert Brown, fifth horn. Until last year Mr. Roentgen was a citizen of Holland. He had taken out his first American citizen's papers and willingly answered the call to don the khaki of the U. S. Army. Mr. Roentgen wrote to Mr. Damrosch: "Uncle Sam has already done so much for me that I am glad to do something for him in return."

The war has limited the production of orchestral novelties, but Mr. Damrosch announces in the season's programs a "Symphonie Française," by Dubois; "Tam o' Shanter," a symphonic poem by Chadwick, and a Symphony in D by Mozart, which is a novelty for New York. An interesting revival will be the Raff Symphony, "Im Walde," which was a favorite with concert-goers during the time of Dr. Leopold Damrosch and Theodore Thomas. For some years Mr. Damrosch has omitted the Tchaikowsky "Pathétique" from his programs, as he felt it had been played too often, but this season he will include it again in a Tchaikowsky program. Mr. Damrosch still has the original orchestra score which was sent to him from Moscow by Tchaikowsky, and which arrived in New York only a week after the announcement of the Russian master's death was cabled here.

Mabel Riegelman Vehemently Applauded in Concert at Passaic, N. J.

Mabel Riegelman, one of the stars of the performances of the Columbia University summer season of grand opera, appeared on Sept. 13 in a concert at Passaic, N. J. She displayed the range, sweetness and roundness of her brilliant voice in the familiar aria from "Louise" and a group of shorter numbers. Miss Riegelman was received with enthusiasm and obliged to add extras. A return date in Passaic will be filled, providing Miss Riegelman's other engagements will permit.

Attractive Musical Program Heard at Rialto Theater

The Rialto Theater's musical program for the week of Sept. 23 included Glinka's "Ruslan and Ludmilla" Overture, the trio from "Faust" (sung by Marion Rodolfo, tenor; Count Lorrie Grimaldi, basso, and Greek Evans, baritone), and Paganini's difficult "Nel cor piu non mi sento," played by Sascha Fidelman, concertmaster of the orchestra, directed by Hugo Riesenfeld.

Maestro Spadoni Visits Famous Compatriot at Marconiville



Giacomo Spadoni, Assistant Conductor of Chicago Opera Company, at Marconiville, L. I. Guglielmo Marconi Is Third Figure from Left in Group

GIACOMO SPADONI, assistant conductor of the Chicago Opera Company, was recently the guest of Guglielmo Marconi at Marconiville, L. I. Mr. Spadoni had just returned from a tour of Canada with the Joseph Sheehan Opera Company (with which he conducted "Trovatore" and "Faust") at the time that he paid his visit to the famous inventor of the wireless.

After his visit to Marconiville, the conductor spent several weeks at Spring Lake, N. J., where several other stars of the Campanini organization were passing the summer months. Among these artist-vacationists were Rosa Raisa, Giulio Crimi, Giacomo Rimini and the Chicago Opera Association's new baritone, Riccardo Stracciari.

F. W.

SOPRANO RECEIVES WARM PRAISE IN CHICAGO DEBUT

Edith Bideau Admirably Equipped to Meet Test of Varied Program—Her Recent Activities



Edith Bideau, Young American Soprano, Who Scored in Her Chicago Recital Début

CHICAGO, Sept. 15.—Edith Bideau, soprano, made her Chicago debut on Friday afternoon in Kimball Hall. Her voice met the test of a varied program, which included such diverse pieces as the "Deh vieni non tardar" from Mozart's "Marriage of Figaro," Schumann's "Die Lotosblume," old French and English ballads, "Pleurez, pleurez, mes yeux" and contemporary songs. She disclosed a brilliant voice and great dramatic power, as well as a sensitivity to the poetry of the music. She sang the waltz song from "Romeo and

Juliet" with perfect ease in the original key, and her interpretation of "Pleurez, pleurez," was charged with intense feeling. All in all, her interpretations were admirable.

Miss Bideau has been before the musical public but a short time since her return from Italy, where she completed her studies (she was a pupil of Mme. Bensburg-Barrachia); but in that time she has won many encomiums. During the past season she appeared with the Minneapolis Symphony Orchestra and gave two concerts in Fort Smith, Kan., under the auspices of the Riverview Park Association. Other appearances were at Lawrence, Kan., in the Opera House, and at the annual commencement exercises in Kansas University; at Independence, Kan., as soloist with the Choral Club; in Hutchinson and Salina, Kan., as soloist with the Kansas State Teachers' Association; at Topeka, Kan., with the State Teachers' Association and with the Kansas Dinner Club; as soloist with Edward Kreiser in Independence and Kansas City; at Pittsburg, Kan., and at Columbus and Girard, Kan. Kansas is Miss Bideau's native State.

F. W.

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Pluck and Ideals Led Isadora Duncan from Adversity to Fame

NOT unlike the experience of other exponents of various forms of art that have blazed a trail, Isadora Duncan, the dancer, had full measure of hardships at the beginning and in the end a full measure of success. An American girl, born in California, Miss Duncan has had a career which well might be the subject of a human interest story for a magazine of the present day.

Miss Duncan was very poor in her early life, and when she first appeared professionally in New York as a member of Arnold Daly's company in a production of "A Midsummer Night's Dream," she did not have funds sufficient to pay carfares and buy luncheons. Mr. Daly had encouraged her to come to New York and he was later instrumental in obtaining funds which made it possible for her to go to Europe with her family. According to Miss Duncan, they nearly starved in London and Paris, but it was only a few years later that the tremendous success of her work in Europe was spread broadcast in America.

It is undeniable that Miss Duncan has exerted a more powerful and lasting influence upon dancing as an art, and particularly upon ballet dancing, than any other individual before the public to-day.

Her ideas and ideals are reflected in the radical changes made in Russian ballet dancing within the last few years.

In speaking of the ballet recently, Miss Duncan gave utterance to the following interesting analysis:

The Modern School of Ballet

"The expression of the modern school of ballet wherein each action is an end, and no movement, pose or rhythm is successive or can be made to evolve succeeding action, is an expression of degeneration, of living death. All the movements of our modern ballet school are sterile movements because they are unnatural; their purpose is to create the delusion that the law of gravitation does not exist for them.

"The primary or fundamental movements of the new school of the Dance must have within them the seeds from which will evolve all other movements, each in turn to give birth to others in unending sequence of still higher and greater expressions, thoughts and ideas.

"Of those who, nevertheless, still enjoy the older movements for historical, choreographic or other reasons, I say: 'They see no farther than the skirt and tights. They do not see the deformed muscles, beneath which are deformed bones; a deformed skeleton is dancing before them. This deformation through incorrect dress and incorrect movement is the result of the training necessary to the ballet. The ballet condemns itself by enforcing the deformation of woman's body. No historical, no choreographic reasons can prevail against that!'"

So conscientious is Miss Duncan that she studied Beethoven's Symphony in A for five years before venturing to present her conception of it as exemplified in interpretative dancing. The artist will be seen in extraordinarily interesting programs this season, but her tour will be very short. She will appear in the largest cities in the East after a four weeks' tour of the far West, visiting for the first time her home State, California. It has been Miss Duncan's desire to dance in the important Pacific Coast cities, but on two previous occasions tours booked for that section of the country had to be cancelled because of personal reasons. The opening appearance of the season will be in Montreal.

D. L. L.

Maestro Tanara Reopens Studios

Fernando Tanara, the prominent vocal teacher and coach, will reopen his studios on Oct. 1. Maestro Tanara, contrary to his usual custom, remained in town this summer, owing to the demand made on him from singers who had only the summer months in which to coach their new rôles. The coming season bids fair to be Maestro Tanara's busiest one.

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WILLIAM TUCKER TO APPEAR UNDER THE ANDERSON BANNER



William Tucker, Gifted Bass-Baritone

One of the promising younger singers whose solo appearances with prominent New York choral organizations last season brought him much success is William Tucker, bass-baritone. For the coming season Mr. Tucker will be under the managerial direction of Walter Anderson.

The bass-baritone was soloist last season with the New York Oratorio Society in "Joan of Arc" and also with the New York People's Choral Union in excerpts from "Elijah" and "St. Paul." Other solo engagements were with the Mendelssohn Glee Club and the New York Lyric Club.

Claims Tune of "Tipperary" Was Stolen from Her Yakima "Apple" Song

The tune of "Tipperary," to which soldiers on the European battle fronts

are marching, is stirring up a small war in the courts here. Alice Smith Burton Joy, who alleges that she is the composer of the chorus of the noted song, is bringing suit against Chappell & Company, publishers of "Tipperary," for \$100,000. Miss Joy claims that in 1908 she wrote a song called, "I'm on My Way to Yakima, the Place Where the Apples Grow," and that it was played by a band at the Alaska-Yukon Exposition. It was there, she says, that her melody was stolen by one Harry Williams and the words changed. Justice Goff decided to appoint a musical expert to pass judgment on the merits of her claim.

SINGS CHILDREN'S SONGS

Mrs. Lemmel Heard in Seattle—Gerard Tonning Comes East

SEATTLE, WASH., Sept. 19.—The Seattle Musical Art Society presented Mrs. Helen Howarth Lemmel in a program of her own songs and stories for children, Sept. 18. Mrs. Lemmel is now giving her entire time to Red Cross work, and the proceeds from this recital were given to this fund. The patriotic songs were especially well received, "The Alien's Hymn of Adoption," "A Belgian Lullaby" and "My Dear-O." Copies of the last song were sold for the Red Cross Fund, and the chorus was sung by the entire audience.

Seattle lost one of its most prominent musicians last week when Gerard Tonning left for New York City. Mr. Tonning had lived here many years and he will be greatly missed by his many friends. He has many compositions to his credit. Mr. Tonning is turning his attention to several phases of community work, community singing, municipal music and school singing, with especial regard to credits for music studied in the public schools.

Mme. Jeanne Jomelli, the well-known prima donna and concert singer, underwent an operation for tonsillitis last week, but expects to be able to resume her classes at the Cornish School of Music soon, and to fill her numerous concert engagements. She lately gave two concerts in the eastern part of the State.

A. M. G.

BALKAN SONGS INSPIRE DE HARRACK

Serbian Court Composer Toured Orient as "Boy Wonder"—Says "Music Is Health"

"RAGTIME is 'catchy'—yes! So is disease," says Charles de Harrack, noted Russian and former Serbian court pianist and composer. Good music is like health—people must be educated to it.

"I am asked why I do not attempt bigger things. Big things cost too much to produce unless one has established an international reputation. Through my concert tours I hope gradually to become better known. Each time I cover a little more territory; in this way I shall in time traverse all the States. Until I have done that I prefer to be known as a pianist; some day I hope to be doing bigger things. It may be remembered that Abraham Lincoln once cut wood for a farmer. He did it so well and piled the wood so neatly that the farmer said, 'Next winter I shall hire you to cut my wood again.' To which young Lincoln made answer, 'Next winter I shall be doing better things.'"

De Harrack was the first pianist to invade the Balkan States. This was in 1905, when he was known as a "wonder child." By cart and donkey, the only medium of travel, he went through Dalmatia, Bosnia, Herzegovina, through



Photo by Matzene

Charles de Harrack, Serbian Court Composer and Pianist

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MATZENAUER ON PACIFIC COAST TOUR



Mme. Margaret Matzenauer in the Catskill Mountains. Photographed Just Before She Left for Her Pacific Coast Tour

Margaret Matzenauer this week began her first concert tour on the Pacific Coast, beginning at San Francisco on Sunday. Her subsequent concerts take

place in San Francisco, Berkeley, Palo Alto, Oakland, Seattle, Portland, Tacoma, Los Angeles, San Diego, Fresno, Reno, Nev., Detroit, Chicago and New Orleans.

TRIBUTES TO MISS CRAFT

Flowers and Messages of Congratulation for Her "Traviata"

Marcella Craft, when seen at the Hotel Buckingham, her permanent residence, proudly showed some twenty-seven baskets and boxes of flowers which had been sent to her partly to the theater and partly to her apartment. She was the recipient of nineteen written messages and some forty telegrams from all parts of the United States, congratulating her on her wonderful success in "Traviata" and "Faust" as star-guest with the Gallo forces.

Miss Craft gave very distinct expression to the pleasure it afforded her, that her first appearances in opera in America should have met with such general approval. She emphasized her particular pleasure at the fact that her audiences at the Forty-fourth Street Theater, contained such a large proportion of people who she felt thoroughly understood her work, thoroughly appreciated her efforts.

Miss Craft feels that the Italians among our American audiences are absolute judges, and the "bravas," "bis" and "evivas" she said sounded very good to her ears. These sounds had not reached her since she sang some ten years ago in Italy, when she was known as Signorina Cratti.

Spalding, in Khaki, Aids at Hippodrome Benefit

Albert Spalding, in his khaki uniform, bade farewell to New York concert audiences for a time when he appeared on Sunday evening, Sept. 22, at the New York Hippodrome as one of the performers at the benefit for the Seventy-first Regiment.

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Isidore Luckstone Gives Benefit Concert

A benefit concert of musical and artistic value was given recently by a number of artist-pupils of Isidore Luckstone at Pine Hill in the Catskills. It was probably the most important musical event that has ever taken place in that part of the State. The program was given by Mary Lane, Denise Morris, Anna Wollmann, Caroline Slaughter, Mabelle Grey, John Chipman, Harold Luckstone, Edgar Paul and Mr. Luckstone himself, ending with a chorus by Mr. Luckstone's entire class. Contrary to his custom of limiting his work to mornings only, Mr. Luckstone devoted the greater part of his time to teaching during the summer, giving as many as eighteen lessons a day. He will open his New York season at his studio on Oct. 1.

Leslie Hodgson Begins His Season

During the coming season a special interpretation class will be an outstanding feature of Leslie Hodgson's pedagogical work. This New York pianist, by virtue of his long association with the late Teresa Carreno, is recognized as one of the foremost exponents of that great artist's principles of tone and technique in piano playing. He has already resumed his teaching for the new season.

Jonas at the Von Ende School

Alberto Jonas, the well-known Spanish pianist and pedagogue (until the war, one of the most successful teachers in Berlin), has returned to New York and resumed his teaching at the von Ende School of Music.

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Grand Opera Tenor (formerly La Scala Milan and Leading Vocal instructor of Berlin). A REAL "MASTER" who can interpret and a thorough musician. Specialist of the "VOCE POSTATA" (Golden secret of Italian voice placement), the whole foundation of "bel canto," thereby giving to the ambitious vocal student that pure, sweet quality of tone, full, rich and resonant, which cannot be obtained by physical force or unscientific teaching. Pupils coached for grand or light opera, concert and oratorio.—Studio: 177 W. 88th St., N. Y. C. Phone 7127 River

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New York, September 29, 1917

METROPOLITAN OPERA PROSPECTS

On the whole, one derives from the announcement of the Metropolitan's plans for the coming season an impression more favorable than last year at this time. Apparently some effort has been spent on fortifying the personnel of the company from the vocal standpoint, in which respect it has latterly stood in serious need of buttressing. Seven of the brand new comers are Americans and not all of these have had European training. Of such foreigners as Lazaro and Groenen pleasant things are prophesied, and we already know the value of a Julia Claussen and a José Mardones. Then John McCormack will enlist the interest on the one hand of those who recall his operatic accomplishments in the far-off days of Hammerstein, and on the other of those who worship him for his balladry in the concert hall and the talking-machine. Over and above all else, for many of us, rises our glorious Olive Fremstad, American of Americans, but a Wagnerian tragedienne whom Germany has matched only with a Lilli Lehmann. Her recall amounts to nothing less than a triumph for her admirers, who never have ceased to deplore her withdrawal and who spurned ineffectual substitutes. Such an infusion of new blood should go far toward neutralizing the painful impression of vocal insufficiency inspired of recent seasons. And it may be worth pausing to note that to obtain these reinforcements Mr. Gatti was not obliged to cross the ocean this summer.

There are departures, on the other hand, that we shall regret. Louise Homer, for example, is a superb artist who cannot easily be replaced and whose unexplained elimination cannot otherwise than pain those who for years have esteemed her of the highest type of operatic artists. Goritz, too, will be missed for his *Beckmesser*, his *Alberich* and his *Klingsor*, though in this case such regret must be thoroughly mitigated by the underlying cause of his removal. Nor is Mme. Gadski, whose vocal powers have been for some time decidedly on the wane, to be considered irreplaceable. The generosity and broad-mindedness of the American public will always be manifested by their hospitable treatment of German artists with the common decency and good sense not to abuse their privilege.

The loss of Giorgio Polacco leaves a vacancy not easily filled to satisfaction, though Roberto Moranzoni has shown himself in this city to be a conductor of indubitable merits. As for Mr. Monteux, we gained some fair idea of his capacities at the Civic Orchestra concerts last July.

Two new American works instead of the usual one will enrich the repertoire, and it appears that a third, the much-discussed "Canterbury Pilgrims," is yet to dally awhile in our midst. Just how much we ought to allow ourselves to expect of Mascagni's "Lodoletta" and Rabaud's "Marouf" can hardly be answered with any degree of accuracy. Rabaud, to judge by the symphonic essays we have heard here, writes in a very musicianly and Wagnerian vein. Rimsky-Korsakoff's "Coq d'Or" promises much, all the more as it will be expertly staged by Adolf Bolm, and the conversion of Liszt's superb "St. Elizabeth" from its original oratorio form into an opera greatly stimulates curiosity. Of the revivals, "L'Amore dei Tre Re" and the delicious "Daughter of the Regiment" cheer us immeasurably. "Faust" can always rest assured of a welcome, but the depth of the wisdom that decrees a resurgence of "Le Prophète" (or anything of Meyerbeer's whatsoever) and "Puritani" remains to be sounded.

"Rosenkavalier," Strauss's fine version of "Iphigenia," "Hänsel and Gretel" and "Magic Flute" disappear from our horizon. The banishment of the first three, in view of the question of royalties to living Germans involved, is easily comprehensible. Yet we shall feel the loss of Gluck's noble work (why could it not be done in the original French version?), despitefully as the German singers did treat most of it last year. And there is no more bitter commentary on the prejudices of war than the enforced eclipse of "Hänsel and Gretel"—that lovely epitome of the child spirit. Mozart's adorable opera was undoubtedly over-played at the Metropolitan since its revival. Why could we not keep it with us, though, and hear a trifle less of it? It goes hard to renounce any of the deathless treasures of time. Heaven send we be not deprived of Beethoven and "Fidelio"!

The Wagnerian repertoire stays intact. To lay hands on that would be preposterous and likewise financially suicidal.

"SOMETHING AMERICAN ON EVERY PROGRAM"

First enunciated in this form by a Chicago musicians' organization a few months ago, "Something American on Every Program" has since been taken up by many societies. During the coming season orchestras, singers, pianists and other instrumentalists will place many compositions by our composers on their programs. This is not an entirely new situation, since the American composer has been getting a fair hearing recently. But this year his chances will be even greater.

There is raised the objection, of course, that "Something American on Every Program" is Chauvinistic and as such should not be countenanced by those who believe in the advancement of art in its highest manifestation. To them we would say that the phrase has come about naturally; and, further, that to carry through any idea that is not firmly established, it is necessary to enlarge its virtues and exaggerate its make-up. Without a consistent propaganda, far more consistent than any waged in our country, there would have been no Russian school of composers, there would not be a "modern French" school to-day.

The American composer who gets his first time hearing during these years of war must face the problem of surviving after the war shall have come to a close; and those composers whose music has been done before this year go their natural way. Their hearings will be increased, while their fellows will get an opportunity which they have been awaiting anxiously. In the final accounting that American music which has vitality, which is the product of talent and not of a conscious desire to compose, will be preserved and will be heard long after the guns shall have ceased their roaring and peace dawns on this troubled earth. So there is little to fear that unworthy art through the slogan "Something American on Every Program" (it is a slogan, we admit) will be perpetuated. The judgment of audiences will determine whether it shall be heard again or not. In the meantime little harm will be done by performing it. For if it is unworthy, its being heard will not only prove it to audiences, but it will have the salutary effect of pointing out to the composer just where he stands as a creative musician. We should remember that there are many composers who are not posted on this point: they never hear their music before an audience. And since that is the only way to judge, particularly for the man who has written it, they ought to.

Kind Words from California

To the Editor of MUSICAL AMERICA:

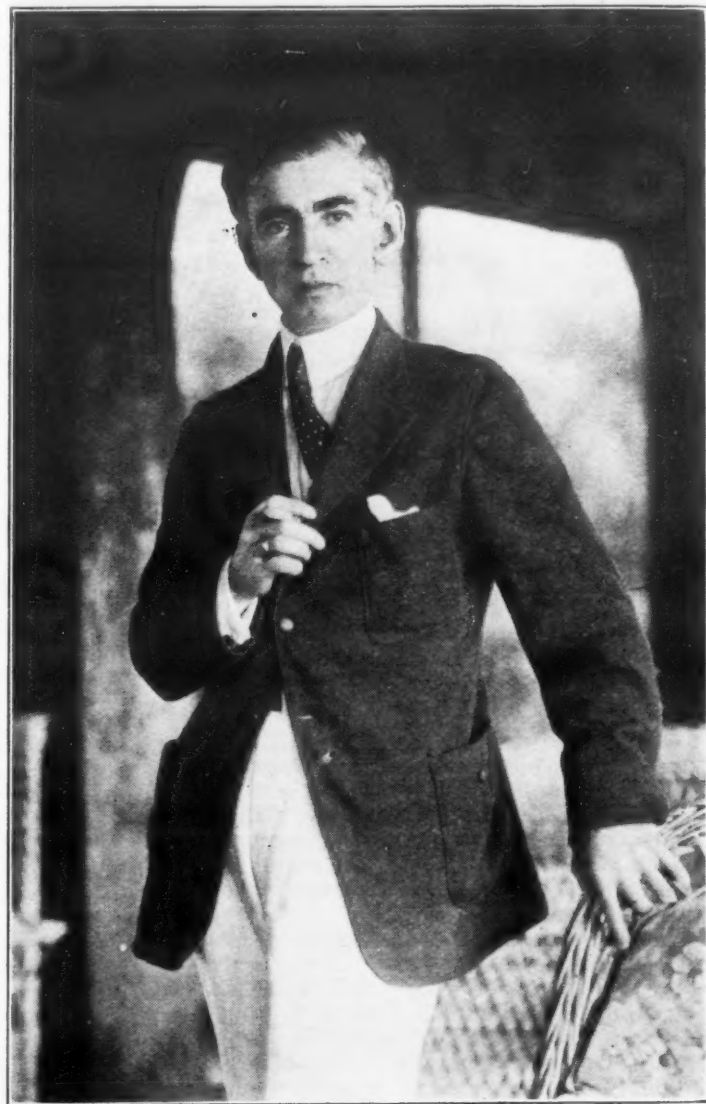
It is with great pleasure that I renew my subscription, as we are all very well pleased with your paper, musically and educationally. I have recommended it to several of my musical friends during the past year. I think Mr. Freund has done a world of good for the uplift and progress of music in this country. With best wishes for your continued success,

Yours sincerely,

SISTER IRENE, S. H.

Notre Dame College of Music,
San José, Cal., Sept. 6, 1917.

PERSONALITIES



—Photo by Ira L. Hill Studios

David Mannes, a Red Cross Enthusiast

A characteristic impression is this photographic likeness of David Mannes taken at his summer home on Long Island. Mr. Mannes is chairman of the Committee for the National Pageant, which the American Red Cross will stage in the open-air theater at "Rosemary Farm," Huntington, L. I., on Oct. 5.

Hemus—Percy Hemus, the American baritone, sang this summer to more than a half million people in ninety concerts through Canada and New York State as soloist with John Philip Sousa.

Stracciari—A telegram received on Friday by G. Viafora, from Mexico City, indicates that Riccardo Stracciari won a complete triumph as *Rigoletto* at the National Opera in Mexico City.

Farrar—Geraldine Farrar, who is now in Los Angeles, Cal., posing for the moving pictures, visited the Ringling Brothers Circus last week. Miss Farrar expressed much delight at the antics of the clowns and animals, but admired particularly Ottokar Bartik's "Cinderella" ballet.

Royer—Joseph Royer, baritone of the San Carlo Opera Company, recently sang four important rôles in a single day. Angelo Antola, the other leading baritone, was suffering with a bad throat, and Mr. Royer substituted for him at the last moment. He was heard as *Coppelius* and as *Dappertutto* in "The Tales of Hoffmann," while later he sang *Alfio* in "Cavalleria" and *Tonio* in "Pagliacci."

Gilbert—While Harry Gilbert, the pianist, was in Paducah, Ky., this summer he advertised the fact that he was going to organize a movement to provide phonograph records for the boys at the front, and requested owners of phonographs to contribute some of their old records. His request met with a hearty response, many packages of records being received. One record sent in bore the title, "God Be With You Till We Meet Again."

Ganz—After spending the summer at Naples, Me., Rudolph Ganz, the prominent Swiss pianist, returned to New York lately and, after a few days' sojourn in the metropolis, started for Saginaw, Mich. In the latter city he opened his season's tour on Monday evening, Sept. 17, in a joint recital with Mme. Galli-Curci. Mr. Ganz's engagements date to the first of next May. He will appear with most of the principal symphony orchestras during the season.

de Kyzer—The foregoing has an unfamiliar sound, but it is Marie Kaiser's original name (her progenitors being Dutch on the one side, French on the other), and henceforth the soprano will be known as Marie de Kyzer. Three generations of this artist's ancestors have been American, and Miss de Kyzer has devoted much of her time and services to aid the allied cause. Having no German blood in her veins, the soprano has decided to discard her former professional name for good and all.

Werrenrath—After a record of eighty-one concerts without a single cancellation last season, Reinald Werrenrath has already more than fifty contracts closed for next season, including appearances with some of the most important orchestras and other musical organizations in the country. In January and February Mr. Werrenrath makes an extended tour of the Pacific Coast, which will be his first engagement west of Denver. His schedule includes three New York recitals. The first one will take place at Aeolian Hall on Oct. 24.



THE fact that Albert Spalding speaks six languages makes him a decidedly valuable acquisition to the national army, in which he has lately enlisted. Spalding's instrument, however, speaks six thousand tongues. Conscript this violin!

News Note: David Bispham is heading a movement to have all artists help the Italian Red Cross. Artists who donate a stipulated sum shall have their names appear on the ambulance they equip.

Scene on the Isonzo Front: A famous tenor is wounded. He is carried to the ambulance line.

TENOR: Signor Driver! What is that name I see on this ambulance?

DRIVER: Ah, sir, the name of the great, magnificent Bologno, he who—

TENOR: You insult me, sir! You would have me ride in the machine of that—inferior creature—that great, magnificent—bah! Signor Driver! What is the name on the next machine?

DRIVER: It is the name, sir, of that glorious artist, Bambaninio—

TENOR: What, another great nothing tenor! Ten thousand devils! This is a plot! Driver!

DRIVER: Yes, your honor.

TENOR: Take me back, back to that dear battlefield. Away from these souvenirs of the base pretenders! I am once again strong!! Bah!

Anyhow, we don't know of any better way for singers to show their gratitude to the Country of Song and Singers than by supporting Dr. Bispham's earnest enterprise—do you?

Has anyone discovered as yet why it is that certain American composers, who are noted for growling at the "neglect of native art," usually place French, German and Italian titles over their works?

The Rhythmic Rage of a Coast Editor

[From Music and Musicians, of Seattle]

The "Stuck-up" Pseudo-artist

It is possible that some of my readers have had this disease and we give this space with the hope that some of our young and talented musicians will escape the temporary inconvenience it makes for them. The "stuck-up" pseudo-artist of our title is that individual (we will not even dignify him or her with being a musician) who, with more or less

talent in music, has gone away to study and returns home so chucked full of conceit that he cannot even sing in the church where he grew up as a "kid." You know what else is characteristic of this person and many of us have been victims of this plague and it would have been a kindness to have been told by some one to forget all this seeming superiority and just be natural and wholesome, no matter what our advantages are.

You May Be the Right Man

A friend has extracted for us the following twinkling gem from the *International Musician*:

WANTED—Painter and paper hanger to locate in a small town that can teach a band. Cornet player that can also teach clarinet. This will pay him from \$25 to \$40 per month and the band will boost his business; also in the very best of farming country, so no doubt a good man at his trade and that can teach a band will make good money here. Town population 250. Have been playing about two years, about 16 pieces. We might be able to use a barber and would consider any good reliable man. Address Roy E. Bulechek, Hills.

Far from the Madding Ukelele

The New York *Sun* adduces irrefutable evidence showing why many ordinarily peace-loving men suddenly become imbued with a strong desire to wade in the famous mud of Flanders. Here you have it:

Persons who may be curious to know why twenty-one Englishmen left the Hawaiian Islands and went to Canada to enlist in the British army are referred to the following sentence from the announcement of their arrival, issued by the British recruiting mission at 280 Broadway:

"Ukelele bands played the steamer from the wharf at Honolulu."

It will be seen, therefore, that the ukelele is just as effective in Hawaii as it is in New York, where it has driven large numbers of men not only to war but also to drink and other devilish pastimes. The recruiting mission says there are 156 available Englishmen in the islands, and indicates that if there are enough ukeleles to pester them with music they'll all enlist in the course of time.

The Acid Test

[From Sketch]

The Hostess—Are you a musician, Mr. Markham?

Markham (dying to exhibit his powers)—Well—er—yes, I think I might claim to be one.

The Hostess—Delighted. My daughter is going to play. It would be so kind if you would turn over the music for her.

MUSICAL NEWS OF THIRTY-FIVE YEARS AGO TO-DAY

Richard Mansfield's Brilliant Début in Comic Opera—MacDowell Offered Engagement—The "Parsifal" Copyright—Members of Grau's Company Arrive

MUSIC AND DRAMA, the leading periodical of its kind, which was edited by John C. Freund, contained the following news in its issue of Sept. 30, 1882:

The concert season promises to be a very long one. The opening day will be Miss Thursby's concert at Chickering Hall, Oct. 2. Steinway Hall will produce Mme. Nillon on Nov. 28.

M. Victor Capoul and fifty-five members of Mr. Maurice Grau's Opera Company arrived by the France, Thursday, Sept. 21. The party included in addition to the well-known tenor, M. Mairé, M. Tecchi, Mme. Anais Privat and Mlle. Henriette de Moya. Mlle. Dirivis, whose arrival was expected, did not accompany the party, being detained by a slight indisposition. Mlle. Dirivis will create the leading rôle in "Les Contes de Hoffmann," to be produced by Mr. Grau, Oct. 9.

Mr. d'Oyly Carte inaugurated his season at the Standard Theater on Tuesday evening last, when the comic opera,

"Les Manteaux Noirs," written by Paul-ton and Park, and composed by P. Bucalossi, was given for the first time in America. The one success of the evening was Mr. Richard Mansfield, a newcomer and a son of the late Mme. Rudersdorff. Hardly had he stepped on the stage as Dromez than his exceptional ability became apparent, and before the end of the first act was reached his future reputation here was fully assured. He is thoroughly original, and the dry and quiet humor that distinguishes his style from that of his more demonstrative brother comedians is in its way quite an effort of genius. He is a valuable acquisition in every way.

The report that Richard Wagner has recently sold the copyright of his "Parsifal" to Schott's, the well-known music publisher of Mayence, for £9,500, is rectified in several important particulars by the *Mainz Zeitung*. This journal declares that the sum paid was only about one-third of that already named, and that the Schott's firm has possessed the rights of publication for some years. It is announced that the performances

How Some Papers Are Bringing Music to the Masses

Consider these headlines from the Sunday magazine sections of a very widely read newspaper syndicate:

How the Brilliant Violinist Cut Off His Hair to Escape Admiration and Appease His Beloved Wife, but Found There Was No Career for a Close-Cropped Musician and So They Are Temporarily Divorced.

How Many Wives Does It Take to Make the Soul of an Artist?

Two entire pages are devoted to the stories—needless to say, sensational, brutally personal accounts of the domestic relations of certain unfortunates in the musical world.

Wouldn't your readers like some clean, wholesome stories of music for a change—won't you try it just once, Mr. William Randolph Hearst?

CANTUS FIRMUS.

ELVIRA AMAZAR TO APPEAR IN CONCERT HERE THIS SEASON



Elvira Amazar, Noted Russian Soprano, Who Will Be Heard in Recital in New York This Season. She Is Shown Here as "Marguerite" in "Faust"

Among the new foreign singers who have come to our shores to present their art to American music-lovers this season is Elvira Amazar, the Russian soprano, who has won much favor in Europe. A pupil of Mesetti in Moscow and Litvinne in Paris, she sang at the opera at Petrograd with the celebrated Russian tenor, Davidoff, and also at the opera at Monte Carlo. Her rôles include Mimi in "Bohème," Marguerite in "Faust," the title rôle in "Madama Butterfly," Micaela in "Carmen," Nedda, Gilda and Violetta. Her appearances this season are being arranged by the Bel Canto Musical Bureau, of which Lazar S. Samoiloff is director.

of the great opera have continued to attract large audiences, and that the financial success of the undertaking is assured, a considerable surplus being expected.

Mr. Mapleson's program is still kept back, but he has empowered Mr. Arment to talk his best. According to this gentleman, Mme. Patti's success can be depended upon. We quite believe him. So can Galassi's. Whether the success of Mmes. Rossini, Zagary, Scalchi and the lately discovered Savio, and MM. Mierzwinski and Darat can be depended upon is not quite so certain. Rossini will be as successful as last year. Mrs. Harris Zagary is *passé*. Signora Savio, "who is to sing *Lucrezia* as it is written," is to us unknown. Mierzwinski's fame rests on his slapping a prima donna's face. Scalchi is by no means in the bloom of youth. Who Darat is is quite unknown. Mlle. Rossini and Mme. Scalchi are, therefore, the only two we can depend upon. Nothing is said as to the persons who will replace Novara or Del Puente.

Rafael Joseffy will give four concerts with Thomas's Orchestra, Nov. 9, Dec. 14, Jan. 11 and Feb. 8. The programs will contain Brahms's Second Pianoforte Concerto, Beethoven's Third in C Minor and Rubinstein's Fourth in D Minor, which Mr. Joseffy has not yet played in public.

Mr. Edward Neupert, the Scandinavian composer and pianist, has arrived in New York.

The Paris Opéra on Friday gave the 195th representation of "Hamlet."

SAN DIEGO HOLDS ITS FIRST COMMUNITY SING

Recreation Committee Fosters Movement—Over 3000 Gather at Spreckles Organ and Join in Song

SAN DIEGO, CAL., Sept. 14.—San Diego has joined the great movement and has had its first community sing. Last Tuesday evening this was carried out at the Spreckles Organ Pavilion in Balboa Park. More than 3000 soldiers, sailors and civilians gathered to sing the old-time favorites with accompaniment of the outdoor organ and the Twenty-first Infantry Band, under the direction of Frederick Butter.

The community sings are fostered by the National Recreation Committee of the Army and Navy, and the San Diego branch, known as the Civic Music Committee, has charge. Gertrude Gilbert, chairman, assists in the work.

At the sing this week Dr. Stewart was at the organ. Otto Jeanson directed the singing. Several solo organ and band numbers were also given. The next sing will be held in about two weeks.

W. F. R.

QUARTET COMPLETES TOUR

Criteria Welcomed on Chautauqua Circuit—Entertain Soldiers

The Criterion Male Quartet returned on Sept. 4 to New York after completing their tour of fifty-seven Redpath Chautauqua concerts. They closed the tour on Sept. 3 in Waterville, Me. Everywhere Messrs. Young, Rensch, Reardon and Chalmers were received with enthusiasm and given hearty receptions by their audiences.

During the week of Sept. 15 they sang for the soldiers at Camp Devens at Ayer, Mass., the New England cantonment. At Malone, N. Y., they sang for Company K, First Regiment, and found that the soldiers had an Edison machine and some Criterion Quartet records! The soldiers played their records, whereupon the Criteria sang the same numbers immediately following the performance on the talking-machine. These soldiers are now in camp at Van Cortlandt Park.

Mr. Young's son, Harold, is with the First Missouri Field Artillery at Headquarters Company at St. Louis.

Wynne Pyle to Be Heard with Three Important Orchestras

Wynne Pyle, the gifted young American pianist, has already been engaged to appear as soloist with three of the foremost American orchestras, to wit, the New York Philharmonic, the Cincinnati Symphony and the New York Symphony. Miss Pyle won an enviable reputation as orchestral soloist last season, when she made highly successful tours with the St. Louis and Minneapolis Symphony Orchestras. The pianist will be heard with the Cincinnati organization on Oct. 30.

Mme. Sembrich was present. She is studying under the author's direction the rôle of *Ophelia*, which she will sing at St. Petersburg and Madrid.

Mme. Scalchi cannot complain of the reception she has had in Buenos Ayres, as she has certainly been the attraction this year. The people here are very anxious for Ferrari to bring her next season with Mme. Durand, who, rumor says, is already engaged by him.

WEIMAR, Sept. 7.—Mr. Edward A. MacDowell, the young American pianist and composer, who recently scored such a success with his *Suite Moderne* at the Zurich Musical Festival, has been offered an engagement to travel with Miss Thursby.

Mme. Marie Roze has been singing *Psyche* in a new cantata at Birmingham, England, and is said to have realized the part to perfection. *Psyche* must have grown since we knew her, if Marie did her justice.

Mme. Rose Hersee has again been seized with a serious illness in London. This was the more unfortunate as the other soprano of Mme. Hersee's company, Mme. Blanche Cole, was prostrated, as was also her principal tenor, Mr. Packard.

The alterations, decorations and improvements in the Academy of Music are attracting considerable interest, but very much more amusement. It seems impossible to improve the Catacombs until it is improved off the face of Fourteenth Street.

NEW MUSIC

VOCAL AND INSTRUMENTAL

SUITE No. 2. By Edward Shippen Barnes, Op. 25. (Boston: Boston Music Co.)

Mr. Barnes's second suite, the one now before us, is a far more important work than his first suite, reviewed in these columns a few months ago. That one disappointed us in its rather unsustained manner, its lack of potent invention. Suite No. 2 is made of other material. It is the effort of a musician, who in writing it has proved very convincingly that he is one of the most gifted organ composers in America.

There is a *Prélude*, an *Andante*, a *Scherzo* and *Finale*. None of the movements is long, and spontaneity characterizes them all. Excellent from a melodic standpoint, there is a finely woven polyphony in the opening *Prélude*, a similar flow in the *Andante*. Clever and sprightly is the *Scherzo*, which will shock many conventional organists by its opening in C and closing in G major. We must compliment Mr. Barnes for his courage to write as he feels. The *Finale* is a broad, majestic 6/4 movement, which will be usable as a postlude in church.

As a recital suite Mr. Barnes's second work in the form should be given a place with those American works of Arthur Foote, Homer N. Bartlett and James H. Rogers. It is dedicated to Mr. Barnes's teacher in Paris, Abel Decaux.

* * *

SERENADE, PRÉLUDE. By Leo Roy. (Published by the Composer.)

In these two piano pieces Mr. Roy presents himself to us for the first time. The *Serenade* is marked Op. 42, the *Prélude* Op. 49. Apparently Mr. Roy has been a prolific composer. We confess that to date he has remained unknown as far as our knowledge of contemporary music goes.

The *Serenade* is as conventional as the *Prélude* is not. Its theme is derived from the rather well-known waltz-song, "Carmena," treated in the pianoforte manner. The *Prélude* is a feeble attempt to write in the modern French style, an attempt that is tiresome and ineffective. Regretting that it is impossible for us to report otherwise about these pieces, we would suggest that Mr. Roy devote his time to writing music of a different

kind than that displayed in these two piano compositions.

* * *

"SWING LOW, SWEET CHARIOT!" Transcribed by Carl R. Diton, Op. 2. (New York: G. Schirmer.)

One of the greatest of all negro spirituals, "Swing Low, Sweet Chariot!" has been transcribed for the organ by Mr. Diton in a remarkably felicitous manner.

It is a free transcription *à la fantasia*, in which Mr. Diton has shown his ingenuity, handling the theme in many ways, varying in tonality and in rhythm. As a concert number it will be very useful. It bears a dedication: "In memory of Booker T. Washington, to whom this melody perhaps was dearest." There is a note at the bottom of the first page explaining that this transcription was conceived while Mr. Diton was improvising some years ago on the great organ in the Mormon Tabernacle in Salt Lake City.

* * *

"REMEMBER ME WHEN I AM GONE AWAY," "A Song of France." By Bryce-Trehanne. (Boston: Oliver Ditson Co.)

Two superb songs are these by Mr. Trehanne, settings of two of Christina Rossetti's finest poems. Readers of this page will recall the present reviewer's enthusiastic praise of Landon Ronald's "Remember Me," a setting of the same Rossetti poem. It was stated at the time last year that Mr. Ronald had surpassed himself in this song; that were all of his songs conceived in the same spirit he would occupy a place of real distinction among song composers of our time. In spite of our holding his "Remember Me" in such high esteem, we must record that Mr. Trehanne has also succeeded in accomplishing a notable setting. The splendor of his "A Lover's Prayer" and "A Farewell" is matched in this song, a full-voiced emotional utterance that is as natural as it is beautiful. In discussing a set of Mr. Trehanne's songs in this journal a few weeks ago we spoke of his affinity to Cyril Scott. This song corroborates our opinion in the matter.

"A Song of France" is one of the biggest contemporary songs we know. It is long—eight printed pages, and it has a big sweep. The Rossetti poem, viewed from the standpoint of its timeliness, might have been written to-day! It narrates:

She sitteth still who used to dance,
She weepeth sore and more and more,
Let us sit with thee, weeping sore,
O fair France.

Nothing could be more telling than this finely voiced opening stanza, and Mr.

Trehanne has set it perfectly. He employs a motive in the left hand of the piano accompaniment, used *ostinato* with remarkable appropriateness. There is a wonderful pulse in this song, a pulse of moving sadness, combined with which there is the eternal hopefulness of peace for the future, which Mr. Trehanne expresses so beautifully in his music on the words: "Eye not her loveliness askance." Here is a great song for singers, who, in their desire to sing timely music also require that that music must be important. Mr. Trehanne's "A Song of France" meets all requirements. It is published for high and low voice.

* * *

BIRDS OF FLAME. By Charles Wakefield Cadman, Op. 65. (Boston: White-Smith Music Publishing Co.)

Adding a new cycle to his list of successful works of this kind, Mr. Cadman has again collaborated with Nelle Richmond Eberhart and produced a work that shows an advance in his art. There are four songs and they make a delightful set, being well contrasted. The poems are worthy of Mrs. Eberhart at her finest.

We like best the first of them, "Oh, Bird of Flame." Here Mr. Cadman sounds a very expressive note and treats his materials with taste and feeling at all times. The design of the second, "Thou Radiant Ocean," is very finely managed, while "Glamourie," with its accompaniment high up in the treble, has many points of interest. The final song, "The Fount of Bimini," seems to us a bit operatic, a fact which is not surprising in a composer who has worked at operatic composition for a number of years and who will have a Metropolitan hearing this year with his opera, "Shanewis, the Robin Woman."

Throughout the cycle we find an harmonic development which is somewhat new in Mr. Cadman. Not that he has not written interesting enough harmonies in the past, but his expression in this cycle seems to indicate that he is steeping himself more and more in the modern and calling into play in his creative work the many additions to our musical vocabulary which an age teeming with possibilities has called up.

The cycle is published in an excellent edition, with a very attractive cover, drawn by Postgate. The copy at hand is for a high voice.

* * *

"MAGNIFICAT AND NUNC DIMITTIS IN D." By Philip James. (New York: G. Schirmer.)

Several years ago we called Mr. James's *Te Deum* in C "the best by an American composer in the last ten years." We are inclined to praise similarly his "Magnificat and Nunc Dimittis in D." It is a sterling work, written with that refreshing freedom of expression that we have always noted in Mr. James's church music and which is absent in the church compositions of most of our composers. The *fugato* on "He hath shewed strength" is well managed and the whole work shows imagination, real inspiration and a firm command of

choral writing. Of course, it is intended for very proficient choirs.

A. W. K.

* * *

NEW MUSIC RECEIVED

SACRED SONGS

"My Jesus I Love Thee." By Emil Rhode.
"Thy Will Is Best." By G. Waring Stebbins.
(Boston: Oliver Ditson Co.)

SECULAR SONGS

"Hiawatha's Friends." By Carl Busch.
(Boston: Oliver Ditson Co.)

FOR THE VIOLIN

"Elégie." By Lazar S. Weiner. "Gay Spaniard (Danse Espagnole)." By Sol Jacobs. (Brooklyn: A. Levy.)

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DR. CARL TELLS OF WOMEN'S SUCCESS AS ORGANISTS

They Hold Many Important Posts Throughout the Country, Declares Head of Guilman School, Who Has Spent the Summer in Company with Joseph Bonnet — Latter to Give Historical Recitals

WOMEN have won a distinctive and secure place among America's organists, according to Dr. William C. Carl, organist of the First Presbyterian Church, in New York. Dr. Carl, who is completing an interesting vacation at Williamstown, Mass., where, in company with the famous French organist, Joseph Bonnet, he has been engaged in preparing for the season's work.

Regarding the woman organist, Dr. Carl observes that a theory long prevailed that women had not the strength to master the difficulties of the organ nor were they able to conduct choirs and choral organizations.

"It may have been just this which has given the incentive for work and perseverance, qualities in which they excel—for we have at the present time women who are not only a credit to the profession which they represent, but many who are holding important positions with enviable success," continued Dr. Carl. "Several of the prominent churches in New York City now engage women to preside at their organs and to conduct their choirs.

"One of the most influential Fifth Avenue congregations has chosen a woman organist, who engages and directs the large professional chorus choir and soloists, presenting an oratorio every Sunday during the season and frequently with the assistance of an orchestra.

"It must not be supposed that their activities are confined to New York City, for at the present time many important posts throughout the country are held by them. Women understand organization, patience and perseverance, qualities most essential for the organist, and this they have cultivated to a high degree. In the study of the instrument, if a subject is



Dr. William C. Carl and Joseph Bonnet, Two Noted Organists, at Williamstown, Mass.

not mastered in a given time, with them it is pursued persistently until accomplished.

"Women are almost invariably good students and are cultivating a desire for the theoretical side of the art, as well as the study of legitimate organ music. In the concert field they have won a brilliant success and are interpreting the works of the great masters with skill and intelligence."

M. Bonnet opened his second American tour on Sept. 21, when he gave a brilliant recital in Grace Hall at Williams College.

Bonnet was accorded an ovation, and his marvelous work at the organ received with enthusiasm by the large audience, which in addition to the student body included many prominent persons

who are spending the autumn in the Berkshires. The coming season bids fair to be one of great activity for this gifted organist.

In New York City he will open with a series of six Historical Recitals, dating from the Primitive Masters and forerunners of Bach, continuing through Bach and the Romantic School up to the present day, which includes an important work by a prominent American composer.

The series will be repeated in several of the large musical centers in this country during the season. A large number of the pieces to be played have been compiled and edited by Mr. Bonnet during the summer months. These will be published with analytical and biographical notes in the early autumn.

Versatile Boston Baritone Takes Up Season's Manifold Duties

BOSTON, MASS., Sept. 17.—One of the best-known concert baritones of this city is John Smallman, who, in addition to the laurels he has won as a concert singer, has helped to make famous the Apollo Quartet, of which he is a member. The fame of this organization is now far-reaching and Mr. Smallman is responsible in no small measure for its excellence. With the quartet Mr. Smallman journeys to Lockport, N. Y., to appear at the American Music Convention in October. Last season the quartet did splendid work at this convention. The Apollo Quartet will be heard every day of the Lockport event.

Mr. Smallman's musical activities have not been confined to solo and ensemble singing. He is an accomplished organist and has been for several years the efficient organist and choirmaster at Christ Church in Hyde Park. This post he still holds. Mr. Smallman also conducts a large class of voice students; he recently opened his new vocal studio in this city. This versatile artist has also been conductor for the past four years of the Hyde Park Glee Club, an organization of fifty male voices, which has given numerous successful concerts in Hyde Park each season. The concerts of



John Smallman, Baritone, of Boston

this club will be abandoned for the present season, owing to the fact that a goodly number of its members have been called for military duties. W. H. L.

MUSIC IN GREEN BAY MAKES RAPID STRIDES

Community Singing Takes Hold, a New Conservatory Is Founded and Plans Progress Well

GREEN BAY, WIS., Sept. 22.—Music in Green Bay, Wis., enjoyed a wonderful expansion during the summer season. The studios remained open throughout the hot months. The community work accomplished during the summer months in this city was exceptionally good. Community concerts were held about every third week. Programs were presented by local amateur and professional talent, and the entire audience joined in the singing of folk-songs, national airs and songs of bygone days. The crowds at the community concerts grew with each successive entertainment. The later community concerts were presented by the glee clubs and orchestras of the two high schools and other volunteer talent, vocal and musical. The attendance at the last of this series of popular concerts was the largest at any public musical program ever presented here.

The music in the schools during the year was also continued during the summer months. Each high school boasts of an orchestra of twenty musicians and a glee club of mixed voices, which in one school numbers and in the other approaches the one hundred mark. The individuals continued their instrumental and vocal instruction throughout the summer and prospects were never brighter for school music than they are at present.

Prof. Alex Enna has installed a system of musical instruction in the Green Bay schools. On Aug. 15 and 16 Professor Enna assembled a cast of musicians of ability from among the local ranks and presented on the spacious lawns of the Fisk estates, the pageant play, "A Midsummer Night's Dream." A symphony orchestra of twenty-five assisted. The income from this event will be used for the furtherance of musical enterprises during the winter. On the evening of the second performance it was announced that the same cast would remain organized for the presentation of Jones's "The Geisha Girl" early in the fall.

On Sept. 1 the Enna School of Music was organized. Mr. Enna has associated with him in this conservatory seven artists, who will teach, in addition to voice culture, piano, harp, brass and reed instruments, the theory and practice of music, ear-training, sight-reading, etc. It is planned to have a number of musical organizations within the academy. Student orchestras, a choral club and such other institutions are already being planned.

The faculty of the conservatory has been recruited from several cities. John Andre will direct the violin department. Bessi Fisk will instruct in piano and harp. A. F. Van den Berg will teach cornet. Mr. Enna himself will instruct in voice culture.

Mme. Sara Anderson to Give Ten Recitals for MacDowell Fund

Mme. Sara Anderson, the well-known American soprano, who has appeared as soloist with the Philharmonic Orchestra, New York Symphony Orchestra, New York Oratorio Society, Boston Symphony Orchestra and at leading spring festivals throughout the country, has offered Mrs. Edward MacDowell, widow of America's greatest composer, to give ten recitals of MacDowell songs, the proceeds of which are to go entirely to the MacDowell Memorial Fund. This fund is to perpetuate the Memorial Colony at the Peterborough (N. H.) MacDowell estate. The first of the ten recitals which Mme. Anderson will give will take place at the residence of E. C. Benedict, Indian Harbour, Greenwich, on Oct. 4. The program will be made up entirely of MacDowell songs, in which Mme. Anderson has specialized. James O. Boone of Carnegie Hall is acting as manager.

Detroit Contralto Invited to Sing at Army Camps

DETROIT, MICH., Sept. 16.—Mrs. Harriet Story MacFarlane is the first Detroit woman asked by the New York branch of the National War Workers of the Y. M. C. A. to assist in the entertainment work at army camps. She left on Sept. 16, her first stop being Rockford, Ill., and will go later to Battle Creek and Mount Clemens. Mrs. MacFarlane is a prominent Detroit contralto. M. J. McD.

Leila Holterhoff Returns After Vacation Spent in California

Leila Holterhoff, the soprano, recently returned from her summer vacation, which she spent at her parents' home in California. Miss Holterhoff will sing at the camp at Yaphank, L. I., in the near future and will also be one of the soloists at the American National Convention in Lockport, N. Y., on Oct. 5, this being a return engagement.

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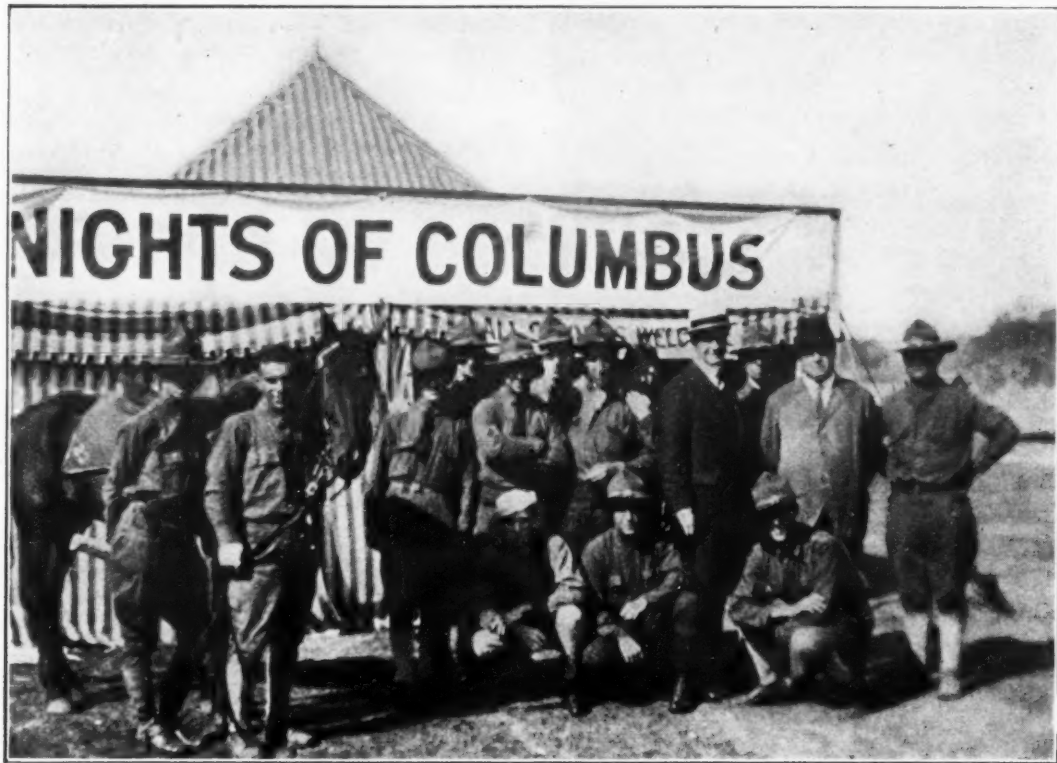
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Egan Sings for Departing Men of Three New York Regiments



Thomas Egan (Under the Straw Hat) at the Knights of Columbus Recreation Tent in Van Cortlandt Park, New York City

THOMAS EGAN, tenor, was the principal feature of a concert given to speed off the members of the First, Twenty-third and Seventy-first Regiments at Van Cortlandt Park, New York City, on Wednesday evening, Sept. 12. The concert was under the auspices of the Knights of Columbus. A platform

was erected on the parade ground for the occasion.

As a finale a chorus of voices from the three regiments sang with Egan.

The Irish tenor had the assistance of the three artists who accompany him on his concert tours, Lilian Breton, dramatic soprano; Alice Dinan, pianist, and William Reddick, pianist-accompanist.

DRAFT'S EFFECT IN BOSTON

Messrs. Potter and Clark, Local Artists, Enrolled in Army

BOSTON, MASS., Sept. 12.—One of the first Boston musicians to be drafted into the army is Harrison Potter, pianist and faculty member of the Fox-Buonamici School of Pianoforte Playing. Mr. Potter has been for several years organist of the Unitarian Church in Belmont, Mass., and is well known as a pianist and teacher in this city. He left recently for the training camp in Ayer, Mass.

Another musician who will soon follow is Everett Clark, the first tenor of the Copley Quartet of this city. Mr. Clark is also holding a prominent church position in Newtonville. Up to the present writing these are the only musicians recorded who have been drafted into service from this district.

W. H. L.

VOLPE SCHOOL OPENING

Large Enrollment of Music Students from All Parts of the Country

The second year of the Volpe Institute of Music, Arnold Volpe, director, opens on Oct. 1. Applications from every part of the country have been received in numbers beyond expectation and a large enrollment is anticipated.

The students' recitals commence early in the season and are to be continued regularly throughout the year.

During the past season many famous artists have lent their presence, as guests of honor, at the students' recitals, thereby encouraging the best efforts of the performers. Mischa Elman, Ossip Gabrilowitsch, the members of the Flonzaley Quartet and many other celebrities have expressed their gratification on the occasion of their visits.

A number of receptions are also given, when the hospitable doors of the institute

are opened to all friends and pupils of the school. Students are thus given the opportunity of meeting the many famous artists who are regular guests at these functions.

The Volpe Institute of Music was founded on progressive principles and is designed to meet up-to-date exactions.

It is equipped to teach every phase of musical art and endeavors not only to give the pupil instruction by the most able teachers and modern methods, but to surround him with a musical atmosphere, which shall be at once a stimulus and a discipline.

Mr. Volpe himself heads the violin department, directs and supervises all the activities of the institute, giving personal attention to all students and advising them as to the best course to pursue in their musical education.

MUST PAY LICENSE

Says American Society of Composers, Authors and Publishers in Notice to Public

The American Society of Composers, Authors and Publishers has issued an announcement to the owners and managers of moving picture theaters in which it warns them that it will be useless to attempt to fight the license imposed by the society on picture houses and cabarets.

The society points out that its right to impose this license has been upheld by the Supreme Court of the United States, so that there is no higher authority to which the matter may be submitted in law. The music publishing houses that are members of the American Society of Composers, Authors and Publishers include the following:

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Witmark, M. & Sons.

Mme. Hortense Dorvalle Located in New York

In last week's issue of MUSICAL AMERICA it was stated that Mme. Hortense Dorvalle, prima donna soprano, formerly of the Théâtre de la Monnaie of Brussels, would appear with other artists in a series of benefit concerts in Canada for the Belgian Red Cross. It was owing to a typographical error that the singer's name appeared as above. Her name is Dorvalle, and she appeared in the New York season of the Cosmopolitan Opera Company last winter. Mme. Dorvalle is now located in New York City.

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ECHOES OF MUSIC ABROAD

Melba Auctions an American Flag for \$1,000 at a War Benefit Concert in Melbourne—Director of Paris Opéra Undertakes to Weed the Grandmothers Out of the Front Row of the Ballet—Most Brilliant of English Critics Predicts That When France Produces a Really Great Master He Will Be Lustier of Lung Than Her Composers of To-Day—Nicolai's "Merry Wives of Windsor" Just as Merry in a Different Home—New French Soprano of the Chicago Company Opens St. Sebastian Season—Women Tuners Now Employed in English Piano Factories—Tullio Serafin to Direct Dal Verme's Season.

MELBA the Indefatigable has added another \$11,000 to the \$300,000 she had already raised for war charities during the first three years of the great struggle. This latest sum represents the proceeds of a matinée jointly arranged in Melbourne by the great Australian diva and Cyril Maude, the actor, in aid of the State War Council's Amelioration Fund.

The matinée, as the eloquent figures show, was an extraordinary success, even though it may have been what one of the local papers, in announcing it, expected it would be—"one of those excitable affairs simmering with emotion and laden with floral tributes." The novel feature of the program was the performance of "A Voice in the Desert," the poem by the Belgium poet Emile Cammaerts, the narrative of which was read by Mr. Maude, while Mme. Melba sang the part of "The Voice" and Frank St. Leger, at the piano, and F. W. G. Steele, at the organ, played the accompanying music. Sir Edward Elgar composed for the poem.

The soprano's other contributions to the program were the "Chanson Indoue" and "Nymphs and Fauns" and an excerpt from the fourth act of Verdi's "Otello."

In the midst of the program she came forward with an American flag and auctioned it off for \$1000. An autographed photograph of Charlie Chaplin which she offered brought \$125, and she herself bought for \$250 a jewel presented by Mr. Maude for the auction. Then, as is her wont on such occasions, Melba invited general contributions, with the result that she was literally showered with coins and notes flung on the stage from the auditorium and balconies.

The singer has been determined this summer to do as much patriotic work as possible in the short time left before she has to leave Australia to join the Chicago Opera Company. One Sunday afternoon she went to the Shire Hall in her home town of Lilydale and sang for some returned soldiers and their townsmen. Then at the special performance of "Grumpy" which Cyril Maude gave for the soldiers and nurses in Melbourne she appeared between the acts and sang several songs, and on French Day she sang again at the Melbourne Town Hall at a celebration for which 5000 invitations were issued, although the seating capacity of the hall is just a little over 2000. On the occasion every guest was required to bring an envelope with a contribution in it for the French relief funds.

In connection with her teaching at the Albert Street Conservatorium Melba asked Betty Murray, the young American actress who is Mr. Maude's leading woman in Australia, to give a series of lessons in the Delsarte system of physical culture to her pupils.

WITH the approval of the Under Secretary of Fine Arts, Director Jacques Rouché has determined to turn the ballet of the Paris Opéra upside down—in a purely metaphorical sense, of course.

For time immemorial, operatically speaking, it has been one of the stock jokes of alleged comic papers to call attention to the fascinating grand-mammias in the front row of the ballet at this French national temple of music, and now it seems evident that there has been a substratum of truth underlying it. London *Musical News* thinks that M. Rouché must be a bold man to undertake to reform the Opéra ballet and that he has shown the wisdom of the serpent in seizing his opportunity at a time when his countrymen are preoccupied with far more important matters than dancing and dancers.

M. Rouché is said to be of the opinion, which certainly has much to recommend it to notice, that old age is not the primary test of qualification for a place in the front row, and that years of service should not be allowed to relegate younger and more efficient damsels to a place in

the rear. So henceforward prominence will be accorded the most efficient, and presumably also the most attractive, members of the *corps de ballet*, and mere seniority is not to count. The old style of dancing will be maintained, but the newer styles of plastic dancing associated with the names of Jacques Dalcroze and Isadora Duncan will also be taught in special classes, and pupils will be allowed to choose whichever they prefer.

individuality of much of that music, we all feel it to be a little thin-chested; there is nothing great about it, in the sense in which we speak of the greatness of Bach, Beethoven, Wagner, Shakespeare, Michael Angelo, Milton or Balzac. We have the suspicion that more than one French composer has narrowed the scope of his music by his determination to be at all costs elegant, pellucid or ironic.



ALIX SOLSKA OF THE WARSAW OPERA AS "THERESE"

During the past year Alix Solska, a young Polish soprano, whose parents are of French origin, has been attracting attention in Paris and the French provinces. At Dijon, in particular, she won a distinctive success in the name part of Massenet's "Thérèse" and in "Le Portrait de Manon." In Poland, where she was a leading member of the Warsaw Opera forces, she acquired a wide reputation as a concert singer for her recitals devoted to the songs of French composers, and since coming to France she has been making known there the music and musicians of her native land.

ERNEST NEWMAN, the brilliant English critic, has an idea that France will eventually produce a much lustier and more robust school of music than that of her present generation. He leads up to this opinion by pointing out that the danger of selecting a few mental traits and elevating them to the dignity of national characteristics is that composers may feel it their duty to try to live up to them, to the damage of their own originality, which may really have quite a different orientation.

"I think the French music of the present generation is a proof of this," says Mr. Newman, in the *Birmingham Post*. "While we all admire the beauty and the

"And I think that when the really big Frenchman arrives he will roar out from a great chest a great song that will shatter some of these facile theories about French elegance as a robust tenor note will sometimes shatter the glass in a small room."

WHEN Richard Strauss's "Salomé" was first brought forward some publicity was given to the fact that an obscure French naval officer named Mariotte, with an uncommon creative gift, had also felt the appeal of Oscar Wilde's "Salomé" as a subject for musical treatment and had made an opera of it. Now Pierre Lalo, music critic of *Le*

Temps, has recently called attention to the way Strauss treated his less fortunate French colleague at the time, as a historic instance of chivalry in music.

Mariotte composed his opera before making sure of the copyright to the text. Oscar Wilde was, of course, dead and his copyright affairs were in litigation. Finally Strauss secured the copyright. Mariotte having no love for litigation, simply went to Strauss and asked leave to have his "Salomé" opera performed. Strauss laid down his conditions, which were as follows: Mariotte might have his opera performed three times at Lyons and never again. Half the royalties of these performances were to go to Strauss. After that Mariotte was to hand over all his scores of "Salomé" whatsoever, and they were to be destroyed.

M. Lalo is of the opinion that there has never been another case of such merciless conditions being imposed by a successful composer upon one not yet known to fame.

BECAUSE the English royal family recently adopted the patronymic Windsor Shakespeare's "Merry Wives of Windsor" are not to have their home in Windsor any longer, so far as Germany is concerned—or at any rate certain localities in Germany.

The London *Daily Telegraph* reports that when Nicolai's charming little opera, "The Merry Wives of Windsor," was given one evening recently in Coburg at the theater of the Grand Duke of Saxe-Coburg-Gotha, the title was changed to "The Merry Wives of Coburg."

If it was not meant as an act of war retaliation but merely as a means of localizing the interest of the work, and if that policy were adopted consistently in every other city in which the opera is sung, then presumably if Mr. Gatti should ever chance upon the happy thought of giving a holiday performance of it at the Metropolitan we could expect it to be called here "The Merry Wives of New York"!!!

IF her American public takes as kindly to her as her Spanish audiences have, Geneviève Vix will have no cause to complain of the result of her first season with the Chicago Opera Company. This slim young French soprano with an abundance of "personality" is a special favorite in Spain and has made several trips to that sunny land within the past year to fill special engagements in opera. To cap it all, she went back again the other day to Saint Sebastian to be the star of the opening performance of the autumn season at that fashionable Spanish resort.

THE autumn season of the Dal Verme in Milan, under Tullio Serafin's direction, will open with "Aida," with Ernestine Poli Randaccio, Mme. Besanzoni, the tenor Famadas, the baritone Viglione-Borghese and the basso Donaggio in the principal rôles, which will be followed by "La Favorita," with Mme. Besanzoni in the title part and a tenor named Dino Borgioli, who is said to be peculiarly fitted for the leading male rôle.


Then Puccini's "La Rondine" will be sung, with Maria Farneti and Tito Schipa in the "leads." "Faust," Puccini's "Manon Lescaut" and Catalana's "Wally" are to follow, leading up to "Boris Godounoff," in which Borghese will have the part sung here by Adamo Didur.

The other works in the season's repertoire will be "Werther," "Zaza," "Lucia," "Andrea Chenier," "Traviata," "Fedora," "Cavalleria Rusticana" and "La Bohème."

BEFORE the war no one ever heard of women piano-tuners in piano manufacturing houses, but latterly this line of work has been thrown open to many women in England.

According to one woman pioneer the work is found to be exceedingly interesting and wages may be expected after an

[Continued on page 26]



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ECHOES OF MUSIC ABROAD

[Continued from page 25]

apprenticeship of six months. She says that a correct and sharp ear, the power of concentration, and an abundant fund of patience are as important as the "strong wrist" for tuning. In the factory workrooms girl-workers fit the keys, screw them down carefully, and regulate the instrument. After this there is the first careful tuning, with a second following a day or two afterward; and when the final phase of polishing and finishing is over, another and last tuning takes place before the piano goes out into the world.

There has been much discussion in England of late regarding women's capabilities in the field of the manufacturing of pianos, but the London *Globe* maintains that in view of the imperative necessity for fighting enemy trade after the war pianos and their making might well be given an important place in the recognized sphere of woman's work.

AN American pianist who has been much in the public eye of musical London of late, not only as a concert player, but also as a composer, was thus classified by a London critic the other day: "As composer no less than as pianist, Victor Benham is no iconoclast; he clearly in one, as in the other walk, prefers flowery meads to the uncouth and rugged heights, and his music, if never profound, has an old-world character that quite pleases its hearers."

THE barrel-organ deserves respect as one of the forerunners of the present-day player-piano and player-organ. *Music* contends, in calling attention to a barrel-organ still used for playing the voluntaries at the little village church of Brightling, Sussex.

This particular one is a large instrument with the handle at the rear, so that the manipulator is out of sight. It was presented to the church over a century

ago by a Sussex iron founder, who celebrated the "inauguration" of the organ by giving every male member of the choir a white smock and buckskin breeches, and every female member a red cloak to be worn at the ceremony. Such a barrel-organ, quaint old instrument that it is, is "very pleasing to the ears of those who have not heard the same tunes too often."

RODOLFO FERRARI, who spent one season at the Metropolitan under the Conried régime, is to be the musical director of the Teatro Donizetti in Bergamo again this year. He opened his Autumn season on the 25th of August with last winter's Puccini novelty, "La Rondine."

J. L. H.

American Music to Be Encouraged at New Rothapel Theater

In the new theater now being completed at Broadway and Forty-ninth Street, New York, of which S. L. Rothapel of the Rialto will be director, music will play an important part in the programs. Once a week the orchestra of the new house will be combined with the Rialto Orchestra to form the Rothapel Symphony Orchestra of 100 pieces. Hugo Riesenfeld will be the conductor of a special symphony concert each week. The popular symphony concerts will be introduced primarily to encourage American composers and Mr. Riesenfeld will endeavor to introduce at least one new American composition each week.

Helen Howarth Lemmel an Active Worker at Cantonments

Helen Howarth Lemmel, the gifted composer and singer of children's songs, is again visiting in Portland, Ohio, where she won success earlier in the summer. She has been doing considerable singing, especially in the cantonments, hav-

ing appeared at Vancouver Barracks three times, at Bremerton Navy Yard, where a tea was given her by the wife of one of the officers. Last week she appeared at Camp Lewis at American Lake, and in a private recital at Tacoma, Wash. Lately she sang at the big Red Cross benefit in the new Auditorium in Portland. For October she has been booked for several Red Cross recitals before clubs in Vancouver and Victoria, B. C. Mrs. Lemmel's song, "My Dear," has been taken up by many soldiers and sailors in the Northwest, to whom she has taught it. Mrs. Lemmel uses this number as a part of the community "sing" with which she opens all her programs in the camps. The song has sold its first edition, the big stores in Portland, Seattle and Tacoma making "window displays" of it, as Mrs. Lemmel has donated all the profits from it to war relief.

Emma Roberts to Appear with Many Orchestras Next Season

Emma Roberts, the American contralto, will add two more to the already lengthy list of orchestras with which she has sung. It is announced that she has been engaged as soloist with the Cincinnati Orchestra. Miss Roberts will also make her initial appearance in Detroit in November with the Detroit Sym-

phony Orchestra. She will sing with the New York Symphony Society in both the regular series in Aeolian Hall and the Young People's Series at Carnegie Hall, and in Boston she will be heard with the Russian Symphony Orchestra in December in an all-Russian program at a concert to be given under the auspices of the Business Women's Club. During the past two seasons Miss Roberts has sung with the Philadelphia Orchestra, the New York Symphony, the Chicago Symphony, the St. Louis Symphony and the Russian Symphony, and last June she was engaged for the Norfolk (Conn.) Festival and at that time appeared with the New York Philharmonic.

Mai Kalna and Webster Norcross Sing in Garden City Concert

Mme. Mai Kalna, dramatic soprano from Paris and the Royal Opera, Covent Garden, London, and Mr. Webster Norcross, basso of the Carl Rosa Opera, England, appeared in a concert given in the Grand Ballroom of the Garden City Hotel Thursday evening, Sept. 27. The concert was under the auspices of the Hempstead and Garden City Branch of the American Red Cross with the patronage of Maj.-Gen. W. A. Mann and staff. It was given under the direction of Mr. Webster Norcross for the benefit of the Soldiers' Comfort Kit Fund.

MERLIN DAVIES
TENOR

Montreal Gazette:

"Merlin Davies was able to show his beautiful voice to best advantage. Coleridge Taylor's 'Onaway! Awake!' he has so thoroughly made his own that he cannot fail to do justice to the charms of this well-known solo from 'Hiawatha.'"

Montreal Standard:

"Merlin Davies possesses a warm, luscious tenor voice, which he handles with consummate art."

Musical Canada:

"Merlin Davies has a voice of distinctive quality, unlike that of other tenors. It is a round, smooth voice of sensuously beautiful color, and his production is an object lesson."

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CLARA CLEMENS SCORES IN BAR HARBOR RECITAL

Mezzo-Soprano, with Husband at Piano,
Deeply Impresses Audience of
Celebrities

BAR HARBOR, ME., Sept. 20.—The week before last the feature of the day in Bar Harbor was the concert in the Fine Arts Building of Clara Clemens with the famous pianist, Ossip Gabrilowitsch, officiating at the piano. The singer gave a most enjoyable and artistic program, that included Falconieri's "O! leggiadri occhi belli," Cesti's "Ariette," Gabrilo-



Clara Clemens, the Mezzo-Soprano, at Bar Harbor, Me.

witsch's "Goodbye," Moussorgsky's "Hopak," Paladilhe's "Psyche" and songs by Scarlatti, Astorga, Saint-Saëns, Debussy, Fauré and Rachmaninoff.

Among those who were present at Miss Clemens's triumph were many noted musicians who are spending the summer at Seal Harbor. Encores of Debussy's "Mandoline" and "C'est l'ex-tase," Gabrilowitsch's "Goodbye" and Tchaikowsky's "Deception" were enthusiastically demanded. All present were deeply impressed by the remarkable change not only in the singer's style of singing, but also in the quality of her voice *per se*. It was generally remarked how much more voluminous the singer's mezzo-soprano had grown, how velvety

in quality and, above all, how her excellent breath control enabled her to render her entire program with a beautiful legato. After the concert Mme. Valeri, the artist's teacher for the last few months, also became the recipient of repeated congratulations from many of the professional musicians who were present.

PLAN COMMUNITY SINGS

Birmingham to Have Thirty Sunday
Concerts This Winter

BIRMINGHAM, ALA., Sept. 24.—For thirty Sundays, beginning Sept. 23, community singing will hold sway in Birmingham at Marcus Loew's Bijou Theater, under the direction of Robert Lawrence.

The concerts are sponsored by the city commissioners and are to be entirely free. It is planned to have a vocalist, a pianist, a violinist and the Philharmonic Orchestra for each program. Every choir and every performer in the city is invited to participate in the community sings. The chief aim of the sings is to foster and improve local talent. If the attendance warrants, two concerts will be given every Sunday.

On Sept. 16 a "Patriotic Day" program was given, in which a number of patriotic songs were sung by the chorus. The Philharmonic Orchestra, conducted by Philip Menioli, gave a good account of itself in several excellent numbers.

Jersey City Woman's Club Appeals for
Musical Instruments for Troops

JERSEY CITY, N. J., Sept. 18.—The department of music of the Jersey City Woman's Club has, through its chairman, Mrs. Rynier Wortendyke, issued a call for used musical instruments to send to the camps for the soldiers. The call has been issued the nation over through the music department of the General Federation of Women's Clubs, but, as New Jersey has more camps than some other States, the clubs there are making special efforts to have these instruments reach the men. A. D. F.

Harry Gilbert Returns to Metropolis—
Begins Season at Lockport, N. Y.

Harry Gilbert, the American pianist, has just returned to New York from his home at Paducah, Ky., where he gave two recitals for the benefit of the Red Cross. While away Mr. Gilbert visited for a few days Evan Williams, the tenor, at Akron, Ohio. Mr. Gilbert has a busy season ahead of him. He begins work at the Lockport (N. Y.) Festival, which lasts from Sept. 30 to Oct. 6. At this festival he will accompany seven of the artists.

Opera Singers Should Exercise More Imagination, Says Rabinoff

OPERA singers may be divided into two classes—those who apply their own interpretative talent and those who apply the interpretative talent of others, according to Max Rabinoff, managing director of the Boston Grand Opera Company. The impresario finds pitfalls in the traditional singing of arias and sounds a note of warning to singers who copy the interpretations of other artists.

"Many successes are won by those pos-

sessed of the sheer ability to imitate," declares Mr. Rabinoff, "but the greatest heights are reached by artists able to live and reason with the opera characters entrusted to them—those who by earnest concentration become for the time being the embodiment of the author's conception. The day of mere vocalization is passed, as is shown by the decay of florid music, written either to demonstrate or baffle (or both) the vocal agility of the singer. This brand of music once exerted the supreme ap-

peal, both in opera and concert, but in the development of stage realism the public has come to sense propriety and proportion in regards to operatic themes, and audiences are now thrilled rather by strength and simplicity, by beautiful melody, than by trills and cadenzas. While the coloratura will always find its vogue, it can no longer take precedence over the 'natural phenomena' of *bel canto*. The heart interest can never be long subordinated to the gratification of the senses.

Need Singing Actors

"Thus, in the gradual making of realism in grand opera there has grown a demand for singers who are truly actors. In the progress of the times imitation has been surpassed by imagination, for the possessor of the latter is able to wield a magnetic power through the courage of his own convictions—as developed by individual study of rôles—the like of which the cleverest imitator cannot aspire to. The opera stage today wants men and women of individuality, not mere machines capable of counting off so many notes in such and such a space.

"It should be a warning to the hide-bound traditionalist that the public cares less about having an aria sung 'according to Hoyle' than hearing an adequate interpretation of a part. Whereas the contrary to the foregoing is assumed by the majority of those at work in that great expanse between the footlights and the studio, the test of efficiency lies in the strength of the appeal, resting upon individual magnetism. Far from discouraging obedience to the best that

Dr. ANSELM GOETZL

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poser, conductor of
the celebrated
Diaghileff's Russian
Ballet, says about

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tradition holds, the exercise of imagination within prescribed bounds reveals new possibilities and gives greater dignity to every characterization imbued with its untrammelled force.

"Upon these schools for operatic singing, where continual stress is placed upon the simulation of airs and graces of long-departed celebrities, while the fullest interpretative depths of the individual remain unsounded, great responsibility for the present-day shortcomings rests. Although Edouard de Reszke sang *Mephistopheles* with admirable skill, to continue to emulate his style through succeeding generations of basses might eventually produce a character resembling, instead of Goethe's, Baron Munchausen or the Angel Gabriel himself! To be first of all a careful student of the text, then its interpreter—this should be the motto of him who essays opera singing. Let us have more imagination and less imitation."

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Urges "Serious" Composers to Write the Songs of the Day

W. Otto Miessner Explains How He Came to Compose Patriotic Song of Popular Type—Believes Cultured Musicians Should Provide People with "Music That Can Be Whistled"—Simple, Melodious Tunes the Need

MILWAUKEE, Sept. 12.—W. Otto Miessner, director of the department of music of the Milwaukee Normal School, has written the music for a new patriotic song, "Keep the Old Flag Flying Over That Little Home of Mine." The verses by Frank E. Lord are frankly designed to appeal to those who make songs "popular"—the general public. While works of this type are no doubt being turned out by hundreds of other writers, the present case is of interest when Mr. Miessner's case is considered. Mr. Miessner was a pupil of Edgar Stillman-Kelley, Alexander Heinemann, Wilhelm Middelschulte and other notables here and abroad, and is one of the able young American composers whose works have been accorded a number of hearings. He is a collaborator with Horatio Parker, Osbourne McConathy and Edward B. Birge in editing a series of school song books of which more than a million have been sold. His own words, which follow, explain how he came to set this song.

"I wrote the music somewhat as an adventure and put my name under 'Music by' a bit hesitatingly, I'll confess," he remarked. "However, as I see it, it is the duty of those trained to teach and

write music at least to attempt to meet the demand of the people for songs that express the great purposes, ideals and emotions that stir America to-day and to give the people songs that do not outrage a decent sense of beauty. In many ways this war sends to the serious composer a clarion call of opportunity and responsibility. I cannot see why the trained composer should stand aside and work necessarily on art songs, sonatas and symphonies while the great war rages about him. I do not think it axiomatic that our truly moving, truly popular songs must be written only by those who, with a few exceptions, write trash and whose patriotic song verses frequently show a misalliance of patriotic spirit and sentiment that would debase a wooden statue of Bacchus.

A Musician's Duty

"In fact, it is my profound conviction that our popular songs, or a great many of them at least, should be written by those who write correctly and decently. I suppose the reason why poorly written bad songs succeed is that their appeal is universal. Good songs, well written and based upon a universal appeal that is psychologically true, should be sung by the people also. Many of them are, it is true. The songs the soldiers are singing are not all trash, nor were they in '76, the '60s, or '98. Songs that crystallize the thoughts of the people, that go directly to our minds and feelings, are not weighted down with pedantic counterpoint; songs that are simple and melodious, have meaning, refinement, and that can be whistled, will be sung by soldiers and civilians to-day, too. Why should not composers with the very finest equipment do their bit by making every endeavor to see to it that 'popular' songs that are good be written and given a place in the theaters, home and on the music stands?

Good Songs a Vital Need

"For songs make character and determine action, and the line of character and mental development of individuals and nations—that is the grave side of this question. That is the one big reason why we must try to get our young men and women singing good songs, as we already have millions of school children singing songs that are works of art while simple and appealing.

"I don't think one need have battlefield experience to be able to write acceptable patriotic songs," went on Mr.

Miessner. "Julia Ward Howe did not serve in the ranks, but her battle hymn was sung by soldiers and civilians alike; Wheeler's men charged up San Juan hill singing 'The Star-Spangled Banner,' the greatest flag song. Henry McCarthy's Confederate song, 'The Bonnie Blue Flag,' was sung enthusiastically by the boys in gray. 'Columbia, the Gem of the Ocean,' is another stirring flag song.

"My present adventurous effort is somewhat of an experiment, an effort but one in a million, that if made by composers of ideals and training would perhaps change largely the kind of music set to 'pop' song verses and even the subject matter to some extent."

Mr. Miessner is deeply interested in Mr. Freund's propaganda to bring music



W. Otto Miessner, American Composer and Musical Educator

to the people; he has done valiant and valuable work in introducing graded art songs into the public schools. His idea that if composers of training and talent gave more attention to producing songs for the people a musical America and the ideal popular song would come soon. is the outcome of his work as a teacher and conductor of organizations among the people. J. E. MCCARTHY.

Newark (N. J.) Quartet Helping

NEWARK, N. J., Sept. 12.—The Apollo Male Quartet is now devoting part of its time singing for the men in the training camps, under the auspices of the local Y. M. C. A. The quartet, which consists of J. Franklin Thomas, Lester A. Palmer, Roland F. Randolph and Arthur G. Balcom, is giving programs of a patriotic nature. Their latest program, "The Spirit of the Southland," aims to show the place of the negro in American music and includes composi-

tions by negro composers and plantation melodies. Thornton W. Allen is publishing a new "Musical and Theatrical Review." The first issue will contain articles by David Bispham, Andres de Seguro and others. P. G.

WORTHY SEATTLE RECITALS

Karle Scores in Third Annual Appearance—Miss Schoenberg Wins Praise

SEATTLE, WASH., Sept. 11.—The third annual recital of Theo Karle, tenor, was given in the First Presbyterian Church, Sept. 5, and, as at his previous recitals, every seat in the auditorium was filled. The Seattle tenor grows in popularity as he broadens in experience, and his voice was at its best on this occasion. In the difficult numbers by Handel, "O, Sleep, Why Dost Thou Leave Me?" and "Every Valley," he exhibited remarkable breath control, and in the aria, "E lucevan le Stelle," he was very dramatic. Mr. Karle was assisted by E. Hellier Collins, violinist, an artist of undisputed ability, who played two Wieniawski pieces delightfully. The accompanists were Helen Ethel Myer and Mrs. Inez Z. Morrison, both of whom were efficient.

On Thursday, Sept. 5, Leanore Christof and Theo Karle were married at the little Lutheran Church, in the presence of relatives and a few intimate friends.

Lillian Schoenberg, soprano, artist-pupil of Mrs. Florence Hammond Young, was heard in recital last Tuesday, assisted by Mrs. Fielding Lewis Ashton, violinist. Miss Schoenberg is a young singer whose voice has a delightfully limpid quality. In the aria from "Louise" and in David's "Thou Brilliant Bird" she sang excellently indeed. Her numbers were well received. Irene Rogers was the able accompanist. A. M. G.

Thomas Williams, the tenor, who was recently chosen as a member of the quartet at Brick Church, Orange, N. J., is to sing at one of the concerts at the annual Lockport (N. Y.) Festival. Mr. Williams has been doing considerable concert work in recent months.

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HAGUE CELEBRITY LAYS DOWN BÂTON

Henri Viotta Retires After Years
at Head of Noted Dutch
Organizations

Eleanor Spencer, the American pianist, has received a communication from some of her friends in Holland, who write that Henri Viotta has resigned his post as conductor of the Resedentie Orchestra at the Hague.

Viotta is one of the leading Dutch musicians of the present day. Besides being for many years director of the Resedentie Orchestra, he was long head of the Wagner Choral Society of Amsterdam and devoted a great deal of effort toward the cultivation and presentation of Wagner's music in the Netherlands in the earlier days. Viotta was also director of the Royal Conservatory of Music in The Hague. Many farewell concerts were tendered him recently. Viotta's successor is Peter van Anrooy, widely known in Holland as a composer, who has conducted at Arnhem.

The summer season at Scheveningen has been a brilliant one, and the Kurhaus Concerts have been given as usual. A Nikisch Evening was scheduled for Aug. 9, with Nikisch conducting and Clara Dux and Josef Schwartz as the soloists. The increase in prices for concert tickets is startling. Single tickets cost ten and a half guilders (about \$4.25).

PLAN TO GIVE PASADENA A COMMUNITY PLAYHOUSE

Project Backed by Local Drama League
—Western Musician Volunteer to
Play at Soldiers' Camps on Coast

LOS ANGELES, CAL., Sept. 11.—Pasadena has long been inadequately supplied with a concert hall. The antiquated opera house served for a while and then a moving picture house was requisitioned. Now there is on foot a move to build a community playhouse. It is stated that a central lot and large subscriptions have been secured, all of which may develop an auditorium that may serve for concerts as well as theatrical affairs. The local drama league is back of the project.

It is rumored that a Los Angeles opera may have its première on the stage of a leading opera house in the East next season, but the details are held as a deep, dark secret.

The Pacific Coast Musician has followed the lead of MUSICAL AMERICA in calling for artist volunteers to give concerts at the soldiers' camps. The September issue had an editorial on the subject and there was an immediate response by patriotic artists of the Southwest. A letter to the writer from Gen. Frederick S. Strong of Camp Kearny warmly commends the idea of concert parties for the camps, taking about the same grounds as does General Bell of the Long Island camp. There is so much artistic talent on the Pacific coast and the camps are so few that it would seem to be a waste of money to ship Eastern performers out here for this one purpose, as has been proposed. W. F. G.

Ernest Gamble Concert Party to Make
Annual Coast-to-Coast Tour

With but one exception the Ernest Gamble Concert Party has made an annual transcontinental tour during the past fourteen years. As usual, the company will visit the Pacific Coast during the early spring. The entire summer of

Community Music Has Prominent Place at Philadelphia Navy Yard Activities



A Group of Sailors, Boy Scouts and Members of the Philadelphia Community Chorus, Albert N. Hoxie, Leader, on the Community Music Float in the Parade Which Honored Philadelphia Soldiers and Sailors

PHILADELPHIA, PA., Sept. 15.—The Philadelphia Community Chorus has been prominently identified this summer with the activities of the Navy Yard and its float was one of the features in the parade with which Philadelphia honored the men of the new national army. Thursday, Sept. 6, by special arrangement with the War Emergency Unit and with Chaplain Curtis

Dickins of the Navy Yard, a community song festival for the outdoor smoker on the parade ground was given in front of the Marine Barracks.

The Philadelphia Community Chorus, assisted by the Choral Union, the North Philadelphia Choral Society, the Tioga Choral Society and members of the choral societies in Camden and Haddonfield sang the "Hallelujah Chorus" and led the sailors and marines in the singing of

familiar songs. The soloist was Percy Hemus, baritone, who recently closed his successful season with Sousa at Willow Grove. The chorus had the support of the augmented brass quartet that has worked so successfully at Hunting Park all summer with the community choruses and numbers were also given by the Marine Band. Albert Hoxie led the sing, which was one of the most successful affairs given for the men of the navy.

AMERICAN PAGEANT MUSIC DISCUSSED AT AMHERST

Excerpts from Recent Works Heard at
Association's Annual Meeting—
War-Pageants Stir Enthusiasm

AMHERST, MASS., Sept. 13.—The American Pageant Association held its fifth annual meeting here by invitation of the Massachusetts Agricultural College, on last Friday and Saturday. Pageant music received prominent attention. At the Friday evening session in Stockbridge Hall the work of three pageant composers was presented. The introductory scene, "The Conqueror," from the Pageant of Austin, Tex., composed by Frank LeFevre Reed, and the scene, "St. Francis of the Orchards," from the Centennial Pageant of Indiana at Indianapolis, composed by Charles Diven Campbell, were played by Anna Laura Kidder. Also some of the music for the Pageant of Massachusetts Agricultural College was played by the composer, Philip Greeley Clapp.

William Chauncy Langdon, the pageant master, gave a brief introductory talk on the motif system in pageant music as developed in the pageants with which he has been connected. Thomas Wood Stevens, director of the department of drama of the Carnegie Institute, Pittsburgh, assisted by Miss Barton, then gave a stirring reading of his "The Drawing of the Sword," a "war-pageant." The war service of pageantry received much enthusiastic discussion, notable addresses on the subject being made by Mr. Stevens and by Lotta A. Clark of Boston, both of whom have already written splendid "war-pageants" for the service.

As officers for the coming year Thomas Wood Stevens of Pittsburgh was re-

elected president; Virginia Tanner of Cambridge, secretary; Howard H. Davenport of Somerville, treasurer, and Dr. George F. Kunz of New York, librarian. Music is represented on the board of directors by Mrs. Edward A. MacDowell, Arthur Farwell and Peter W. Dykema.

MUSIC IN MEMPHIS

Believe War Will Affect Local Season—
Renaissance Club's Plan

MEMPHIS, TENN., Sept. 15.—Music in Memphis will no doubt be affected by the war. Many of the musicians have gone, and the general desire to economize will affect classes generally.

Mrs. Ben Parker, president of the Renaissance Club, has ambitious plans for the season's work. The Renaissance Club has always given one concert each season and this year it is planning to give one charity concert. The officers of the Renaissance are Mrs. Ben Parker, president; Mrs. W. W. Dupree, vice-president; Mrs. Claude Tully, secretary; Mrs. Lawson Wilhoite, treasurer, and Mrs. Lewis Fitzhugh, press secretary.

Much enthusiasm is being shown at the rehearsals for the Tri-State Fair play, "Armageddon," which was written by a Memphis woman, Mrs. Annah Robinson Watson. Many prominent musicians will take part in this play. Music will form a feature of the Fair program for the week of Sept. 22 to 28, inclusive.



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Rosita Renard Gives Piano Recital for
Soldiers at Camp Mills

Rosita Renard, the pianist, recently played for the soldiers at Camp Mills, Mineola, L. I. The tent was filled with an appreciative audience. Miss Renard's program included works by Mendelssohn, Debussy and Liszt. She was obliged to give several encores.

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FANNING SINGS FOR JAPANESE COLONY

Grateful Orientals at Santa Barbara Deluge Baritone With Floral Gifts

SANTA BARBARA, CAL., Sept. 18.—Cecil Fanning, the American baritone, sang at the recent dedication of the new Japanese Church in Santa Barbara. In discussing the event Mr. Fanning remarked: "My idea of the Japanese was very much that conveyed by Wallace Irwin in his 'Letters of a Japanese Butler.' Indeed, I have seen a great deal of Japanese servants in friends' houses in the East and, of course, out here in California they are as thick as flies everywhere, and the opinion one gathers of them is that they will put on an artificial grin and say 'Pliss exkooze!' and turn aside with contempt for the Western Dog."

"But when we heard of the dedication of their new church the situation was very appealing and it seemed but a



Cecil Fanning, Baritone, at Santa Barbara, Cal., Where He Sang at Dedication of New Japanese Church; at Top of Steps: H. B. Turpin, Pianist, and L. E. Behymer, Well-Known Pacific Coast Impresario

Christian duty to help them make the occasion auspicious. There was a crowd overflowing the church, comprising Japanese of all ages and shades, with all varieties of hirsute decorations, for in this direction the men break loose in America, as in their native land. I sang for them some very simple music and, much to my surprise, they responded with prolonged applause. To me it had seemed a slight service, but they thought it tremendous. The next day the minister called with a bundle of flowers as big as a week's washing, and the next day and every day since various members of the congregation have been sending me huge donations of flowers that overrun every vase and pot and pan in the house. Now, wherever I go I am greeted by a grinning Japanese (they all look alike to me), who thanks me most naively and politely for singing at the dedication services. Do you wonder that I agree with the common verdict that the Western mind cannot comprehend the mind of the Oriental?"

LACK NATIONAL ANTHEM

General McCain Says "Star-Spangled Banner" Has Not Been Made Country's Hymn

The surprising news was forthcoming from Adjutant-General H. P. McCain on Sept. 12 that America has no national anthem, hymn or air by the provisions of any federal law, reports the New York *Evening Sun*.

Army and navy regulations constitute the only authority for proclaiming the "Star-Spangled Banner" the national air. No federal court of law need recognize it as such. Army and navy regulations are binding only upon the personnel of the army and navy.

"However," said General McCain, "the custom of rising and remaining standing and uncovering when the 'Star-Spangled Banner' is being played is growing in

favor among civilians. Among army and navy men it is obligatory. Whenever the national air is played at any place where persons belonging to the military or naval service are present all officers and enlisted men not in formation are required to stand at attention, facing toward the music, excepting when the flag is being lowered at sunset, on which occasion they are required to face toward the flag.

"If in civilian dress and uncovered they are required to stand and salute at the first note of the air, retaining their position of salute until the last note of the air is played. If in civilian dress and covered they are required to stand and uncover at the first note of the air, holding the head dress opposite the left shoulder until the last note is played, except in inclement weather, when the head dress may be held slightly raised."

TRIBUTE TO EDDY BROWN

Violinist Elected Honorary Member of Sinfonia Fraternity of America

Eddy Brown, the gifted American violinist, is among the well-known artists who have been made honorary members of the Sinfonia Fraternity. The following letter (a portion of which has been deleted) was received by him in July:

My Dear Mr. Brown:

It gives me great pleasure to inform you that at the last regular meeting of Alpha Chapter of Phi Mu Alpha-Sinfonia Fraternity of America, you were elected to honorary chapter membership.

If you will make an appointment, it will give me great pleasure to arrange to have a member of Alpha Chapter call upon you and explain, more in detail than is possible in this letter, concerning the history and aims of the Fraternity. Or, in case you will be in a position to accept the membership which it is the pleasure of the Chapter to offer you, I will be glad to mail you a brief historical sketch of the Fraternity that appeared recently in *MUSICAL AMERICA*.

Very truly yours,
F. OTIS DRAYTON,
Supreme President.

CONCERT AT WOODSTOCK, N. Y.

Soprano Makes Fine Impression—Messrs. Henrotte and Cooper Praised

WOODSTOCK, N. Y., Sept. 17.—At the Maverick concert yesterday the program was given by Natalie Jacus, soprano; Pierre Henrotte, violinist, and Charles Cooper, pianist. Miss Jacus, who is a professional pupil of Mrs. Frank Henstreet, made an excellent impression in the aria, "In quelle trine morbide" from Puccini's "Manon Lescaut," and in a group of songs by Vidal, Catherine and Cyril Scott. She also sang effectively a "Madrigale" by Florida and Percy B. Kahn's "Ave Maria," the latter with violin obligato by Mr. Henrotte.

Mr. Cooper, who is a great favorite with Maverick music-lovers, joined with Mr. Henrotte in a performance of the Brahms D Minor Sonata, a performance musically in conception and execution.

John McCormack will give a concert in Carnegie Hall on Sept. 30 for the emergency fund which is being raised by the Friendly Sons of St. Patrick. The fund goes to the families of members of the Sixty-ninth Regiment, now the 165th U. S. of the Rainbow Division.

PAY TRIBUTE TO JULIA HEINRICH IN SAN DIEGO

John Doane Also Honored at Farewell Reception—Soprano Gives Splendid Recital, Aided by Mr. Doane

SAN DIEGO, CAL., Sept. 7.—Both from the standpoint of artistry and the enthusiasm which it evoked the recital given here last night by Julia Heinrich, dramatic soprano, was a memorable event. Miss Heinrich was assisted by John Doane, accompanist and organist. Both artists have been spending their vacations here and in La Jolla and have been active figures in the musical life of the city. A week previous the same artists gave an excellent program at the beach resort.

On Wednesday night an elaborate reception was given in their honor at the Doane residence. Nearly all of San Diego's musical colony gathered to say farewell, for the artists are leaving for the East on Saturday. Favorite musicians contributed to the program, among them being Frieda Foote Chapman, violinist; Mme. Edna Darch, soprano; Miss Heinrich and Mr. Doane. W. F. R.

Joseph Pache Visits Mme. Langenhan

A recent visitor to Mme. Christine Langenhan's summer home at Douglas Manor, L. I., was Joseph Pache, conductor of the Oratorio Society of Baltimore. The soprano and Mr. Pache devoted much time to oratorio and song literature.

EDITH MASON

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Edith Mason's conception of "Butterfly" found great favor with the public. Her voice, already praised when she sang Marguerite and Nedda not long ago, took on a soft and melting quality for the Puccini music and was modulated with great taste and refinement.—*Chicago American*.

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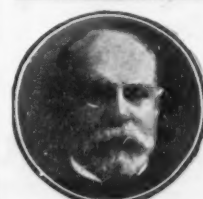
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MAUD POWELL AT MT. WASHINGTON



Maud Powell on the Top of Mount Washington in the White Mountains

MAUD POWELL will return to New York next week after having spent the entire summer at her country home in Whitefield, N. H. H. Godfrey Turner, her husband and manager of her concert appearances, reports that the celebrated violinist will have a season of unprecedented activity.

BURNHAM, IN RUSTIC STUDIO, WORKS HARD ON NEW PROGRAMS



Thuel Burnham, the Pianist, at Martha's Vineyard, Mass., Where He Spent the Summer

Thuel Burnham, the American pianist, spent the entire summer at his cottage at Martha's Vineyard, Mass., where he devoted himself assiduously to preparing his new programs for next season. Mr. Burnham is habitually a hard worker and while on tour has often come to grief at various hotels, where strenuous objection has been made to his constant practice. But at his country place his house is surrounded by extensive

gardens and he is able to work undisturbed at all hours of the day or night. Mr. Burnham's only recreations are motoring and sailing and in these he indulges when the strain of practice becomes too great.

According to his manager, Harry Culbertson, the pianist has an exceedingly busy season ahead of him. He begins his season with a tour of Southern cities early in the autumn, which will be followed by appearances in Boston, Philadelphia, Detroit, Chicago, and a long Western tour. Before leaving Martha's Vineyard, Mr. Burnham gave a charity concert at Edgartown for the benefit of the families of the fishermen lost at sea in a recent heavy storm off the Massachusetts coast. The response of the public was such that every seat in the Town Hall was sold half an hour before the concert began and many had to be turned away.

GEORGES LONGY RETURNS

Spent Summer at Home in War Zone—To Produce New French Scores

BOSTON, Sept. 15.—Last Wednesday Georges Longy, head of the Longy School and first oboist of the Boston Symphony Orchestra, and his daughter, Mlle. Renée Longy, arrived in Boston from New York, where they landed the day before from Bordeaux. The Longys came on the *Espagne*, which sailed from Bordeaux on Sept. 1, and the nine days on the ocean were wholly free from the submarine peril.

Mr. Longy brought from Paris much interesting new music, which will be presented here this season by the MacDowell Club Orchestra, of which he is conductor, and through other mediums in which he is interested. The Longy School opens Oct. 1. Mlle. Longy will not teach her usual classes in eurhythmics at the New England Conservatory this season, but will confine all her pedagogical duties to the Longy School.

The Longys brought back a number of interesting mementos of the war, their home in France being situated in the Somme district, where they heard and saw much of the ravages of war. This territory is now cleared of the Germans. W. H. L.

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CONTRALTO DELIGHTS ARIZONA MINERS

Schumann-Heink Fervently Applauded at Recital in Heart of Desert

GREETED by audiences which overflowed the seating capacities of auditoriums at concerts which were occasionally given in the open air, Mme. Schumann-Heink lately completed a short, and in many ways extraordinary, tour through the West. There were seven Chautauqua dates, and the enthusiasm was even greater than that usually evoked when the famous contralto appears.

On one occasion in Wenden, Ariz., Mme. Schumann-Heink sang in the open air to an audience made up very largely of miners and cowboys. Wenden is in the heart of the desert and many in the audience traveled several hundreds of miles to hear her. The stage was built up on empty oil barrels and was attractively decorated with American flags. Friendly at the outset, the audience expressed in the most unmistakable manner the growing warmth of its enthusiasm as the concert progressed, and it was difficult for Mme. Schumann-Heink to make her final exit from the stage,



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Is Wagner a German or an International Phenomenon?

A Refutation of the Contention That His Literary and Musical Genius Were Essentially Teutonic and Inherently Representative of the Character of His Countrymen

By DR. O. P. JACOB

IN an open letter to the New York Times, George H. McKnight of the English department of the Ohio State University, in his endeavor to prove the American inability to understand the German state of mind also makes the assertion that "Wagner, too, in story material, in verse form, in symbolic meaning and more than all perhaps in his music, expresses a spirit that is German." He quotes Zangwill as saying: "His music (Wagner's) sends the old racial memories vibrating through his fellow Teuton's soul, deep calling unto deep."

Such and similar statements crop up all too frequently not to warrant a little

closer examination and an eventual correction. Upon first consideration nothing could seem simpler—nothing more logical than the inference that Wagner represents a characteristic reflection of the German state of mind of the present day. Wagner was a German, chose German mythological traditions—frequently based upon the Edda—for his subjects, to which he, as a German, composed a music that embodied nothing less than a revolutionary movement in the conservative musical era of his time. Ergo, argue the omniscient, Wagner's music is distinctly German, is an authentic portrayal of all things characteristically German. Yes, one has even heard of those who go a step farther and would have it appear that Wagner's music is to be considered as the emancipating

musical manifestation of modern Germany from the old. All this might really be so were it not for the equally simple argument in refutation thereof, viz., that Wagner in "the story material" of his works has never yet been considered a crowning genius—not to say dramatist—from a German literary point of view. His greatness is considered in German literary and theatrical circles to lie more in his clever selection rather than in the creation of a series of most effective pictures or episodes in chronological order, the plots of which interest pre-eminently by reason of their ancient historical or superhuman significance. His verse form, on the other hand, is to-day frankly admitted to be—and that by many of the most enthusiastic of Wagnerites—anything but literarily exalted. It is far from being always either melodious or rhythmical. Nor would his very peculiar utilization of the middle high-German—all too frequently execrably stilted—exactly stamp him as a writer of more than passing ability in the world of letters.

As many German writers and artists of to-day acknowledge, Wagner's artistic majesty is manifest rather in an unparalleled combination of talents, in neither of which—always excepting his musical genius, of course—he was really illustrious and in neither of which he was symbolically nearly as successful as in his music. The mere fact of seeking and cultivating a new direction in music—

and especially in the musical drama—does not necessarily signify that the creator of such works typifies, musically or otherwise, the state of mind, the psyche of the nation of which he is a component factor.

Puccini's Opinion of Wagner

Puccini, in a conversation with the writer of these lines in Milan two years or so before the war, insisted that Wagner was to be considered a Titan in art, who while he happened to have been a German might also have been a native of any other country; that he, therefore, was to be considered as nothing less than an international genius. The truth of this statement would seem to be borne out by precedence. A Dürer, a Velasquez, a Meyerbeer, a Napoleon—yes, even a Verdi—while each the product of a different country, are not exactly to be identified with their respective countries, nor to be considered as the prophets for characteristic traits and psychologies of their nations, but rather as the creators and exponents of ideas truly cosmopolitan—ideas that supplied deficiencies among the peoples of all, or many, of the civilized nations. And when it comes to the counter argument that Wagner's music is so intimately interwoven with the German words that every, even the best, translation into another language has thus far proved detrimental to the performance of his works, all that needs to be said is that choosing or writing a libretto in German and then composing the music thereto no more gives a Teutonic imprint to a work than would be the case if an American composer—say, Professor Stillman-Kelley—should write a German libretto and the corresponding music. Were such a natural deduction, American composers might really be justified in specializing on American plots for their libretti in order to establish themselves as truly American artists. Fortunately, however, such a provincial manifestation is not an essential factor for the recognition of artistic greatness here or in any other country.

So by all that is logical, let us cease drawing the conclusion that because the German, Wagner, chose motifs, here and there selected subjects of primeval and mediaeval Germanic man, wrote a music in its voluminous harmonization and orchestration befitting such subjects, he perforce is to be considered a typification of all that is German—German self-assertiveness, German sentiments, German semi-barbaric heroism, of overwhelming German deeds of awesomeness and the like.

O. P. JACOB.

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Soldiers Enjoy Washington Concerts

WASHINGTON, D. C., Sept. 10.—Elizabeth Kung Kwai, mezzo-soprano, gave an entertaining program for the soldiers recently at the Church of the Covenant. Her offerings included "La Coeur de ma Mie," Dalcroze; "If No One Ever Marries Me," Lehmann, and "Love's Rhapsody," d'Hardelot.

A concert was given at the American University Camp last week by the following singers: Mrs. Bertha H. Gottsman, soprano; Mrs. Julian Brylawski, contralto; Roy Gilder, tenor, and Fred Rast, bass, with Mrs. William Hamilton Bayly as accompanist.

Under the auspices of the W. C. T. U., a large gathering of soldiers enjoyed an evening of light songs offered by Mrs. Gertrude Lyons, soprano. A program of a more serious order was equally enjoyed by the soldiers and sailors at the Church of the Epiphany, where Henry McChord gave an organ recital. Mr. McChord was assisted by Mrs. Robert Fatt, soprano.

W. H.

Miss Narelle and Mr. Garagusi Score in Red Cross Concert in Pittsfield

PITTSFIELD, MASS., Sept. 8.—An American Red Cross benefit concert was given last Sunday evening in the Majestic Theater by Marie Narelle, soprano, and Nicholas Garagusi, violinist. Miss Narelle scored in songs by Allitsen, Haydn, Beach, Dvorak, Del Riego and in several Irish songs, in the interpretation of which she is especially happy. In pieces by Pugnani-Kreisler, Chopin, Reisman, Wieniawski, Saint-Saëns and his own "Appel d'Amour" Mr. Garagusi was received with much applause. Kathleen Du Barry played the piano accompaniments. The concert was given under the direction of Emil Reich of New York.

Louisville Singer Appears at Camp Parker

LOUISVILLE, Ky., Sept. 10.—Flora Marguerite Bertelle, one of the city's foremost musicians and an honorary member of the Machine-Gun Company Auxiliary, has returned from a short stay at Quincy, Ill., where she gave a successful concert for the benefit of the Fifth Illinois Regiment, stationed at Camp Parker.

PIANO ASSOCIATION AIDS CHICAGO APOLLO CLUB

Arranges Big Benefit to Wipe Out Organization's Debts—Boston English Opera Company's Season

CHICAGO, Sept. 22.—The Apollo Musical Club, which was threatened with dissolution last spring because of a big financial deficit, is receiving welcome aid from the Chicago Piano and Organ Association. The latter is taking the initiative in a plan to raise money to wipe out all of the Apollo Club's debts and start it out with a clean sheet. Yesterday a committee from the association met a committee from the club and made plans for a monster benefit performance. Last week the piano association sent out a letter to the members of the piano trade, asking support for the plan, and the replies were all favorable. The benefit performance will be given in the Auditorium Theater and the school teachers and ministers of the churches will announce it from their desks and pulpits, pointing out the good work that the Apollo Club is doing for music.

The first five weeks' repertory of the Boston English Opera Company, which will open its season at the Strand Theater, Monday evening, Oct. 1, will include "Trovatore," "Martha," "Faust," "Bohemian Girl" and "Aida." Edward M. Beck, manager of the company, hopes to give Chicago a thirty weeks' season at popular prices. Charles L. Gallagher, who was announced as a member of this company, wishes it known that he will not be connected with the venture.

F. W.

Godowsky's Season Starts Early

One of the most important musical events of the season in whichever city it takes place is a piano recital by Leopold Godowsky. New York and Chicago are scheduled for one of these artistic treats early in the season, for Mr. Godowsky will give his New York recital at Carnegie Hall on Saturday afternoon,

Oct. 20; while the first of his three Chicago appearances will occur on Sunday afternoon, Oct. 14.

In between these dates the celebrated pianist will furnish inspiration to several thousand musicians in embryo by his recitals at Grinnell College of Music, Grinnell, Iowa, and the Oberlin Conservatory of Music, Oberlin, Ohio. Important bookings that have recently come in for Mr. Godowsky are for a pair of concerts with the Minneapolis Symphony Orchestra; a recital in Detroit on the Central Concert Company Course, and an appearance on T. Arthur Smith's Ten Star Series at the National Theater in Washington.

Shreveport Awaits Chicago Opera Company Expectantly

SHREVEPORT, LA., Sept. 24.—Shreveport is looking forward with great interest to the forthcoming performances of the Chicago Opera Association, which are scheduled for Oct. 31 and Nov. 1. "Faust" with Melba and "Lucia" with Galli-Curci will be given under the auspices of the Shreveport Music Festival Association, of which Mrs. F. O. Flood is president. The operas will be given in the Coliseum. Full orchestra, chorus and ballet and the regular singers of the company will appear, with Cleofonte Campanini as director.

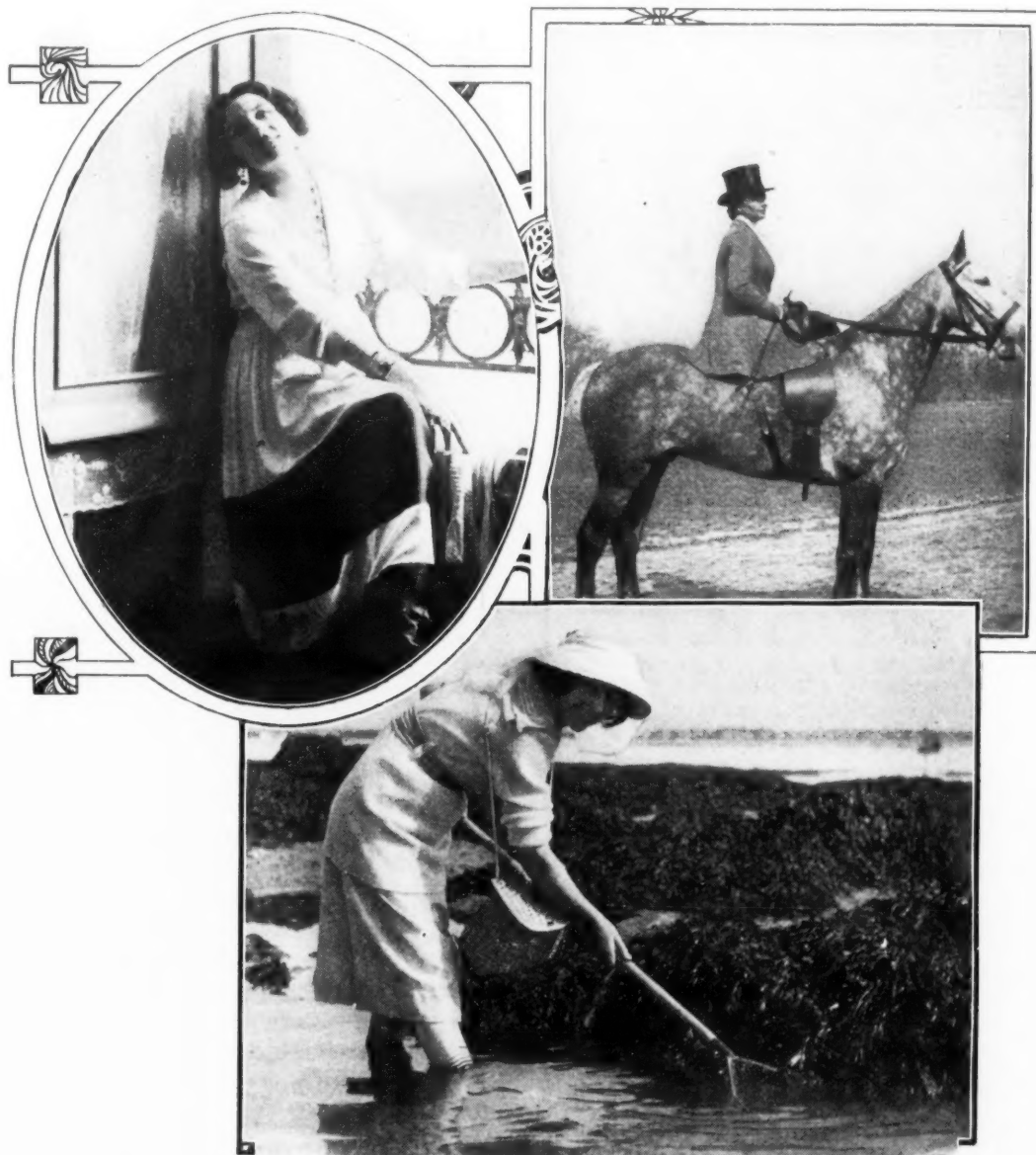
Penelope Davies Returns to Resume Concert Work

Penelope Davies, the young Canadian mezzo-soprano, has returned to New York to resume her post as soloist at the Madison Avenue Baptist Church, after a vacation in Canada. She will be heard in concerts in Toronto, Ottawa, Montreal and Quebec during the coming season.

Stojowski at the von Ende School

Sigismond Stojowski, the eminent Polish pianist-composer and pedagogue, has returned to New York for the season and resumed his teaching at the von Ende School of Music. Mr. Stojowski spent the summer with his mother in the White Mountains.

GENEVIEVE VIX SAILING SHORTLY TO JOIN CHICAGO OPERA FORCES



Genevieve Vix, the Parisian Prima Donna, "Snapped" in Playtime Moods at Biarritz, Where She Spent the Latter Half of the Summer

GENEVIEVE VIX, the Parisian prima donna engaged by Cleofonte Campanini for the coming season of the Chicago Opera Company, has cabled to him that she has arranged for passage on a ship of the French line due to bring her to New York about Oct. 25.

After her last season at the Paris Grand Opéra, Mlle. Vix appeared for her usual annual engagement at the Royal Opera in Madrid. Later the prima donna sang for the King and Queen of Spain at San Sebastian, the exclusive seaside re-

sort and "summer capital." During the latter half of the summer she has been sojourning at Biarritz.

Mlle. Vix will make her Chicago debut in November, singing the title rôle of Massenet's "Manon." She will later appear with the same organization in its New York season at the Lexington Theater, beginning Jan. 22, and in its engagement beginning four weeks later at the Boston Opera House. She is to appear in an extensive repertoire of French operas, in which she has been highly successful in France, Spain and South America.

Hallam Organizes Community Chorus in Albany

ALBANY, N. Y., Sept. 24.—Alfred Hallam, who recently took charge of the music of the First Reformed Church, is organizing a Community Chorus and the first "sing" will take place in the auditorium of the State Education Building shortly. A lantern will be used to throw the words of the songs on a screen and the public is invited to join in the singing of old and new songs and new patriotic numbers. Dr. James S. Kittell, pastor of the First Reformed Church, is chairman of a committee of citizens to arouse interest in the project.

BALTIMORE, MD., Sept. 17.—The Catholic Choral Club, under the direction of the Rev. Leo P. Manzetti of St. Mary's Seminary, has resumed its rehearsals for the winter, having been granted the use of the East Hall of the Peabody Conservatory for these regular Monday evening meetings. The club has a large membership, practically all the local Catholic church choirs being represented. Lucien C. Odend'hal, the president, states that the club is not confined to Catholics. The director is an authority upon Gregorian music and as a choral drill master has repeatedly proved his ability.

F. C. B.

HARTFORD, CONN.—The officers of the Hartford Musical Club for the coming year are Lillian L. Bissell, president; Viola Vanderbeek, vice-president; Mrs. Harriet E. Hart, secretary, and Katherine E. Andrews, treasurer.

Minna Kaufmann Ends Long Vacation

Minna Kaufmann, the soprano, is ending a four-months' vacation, during which she made several tours through Virginia, West Virginia and the Allegheny Mountains. The singer passed almost her entire holiday out of doors. During June and a part of July a few advanced pupils studied or coached with Mme. Kaufmann in her summer home in Western Pennsylvania, but each weekend the artist and members of her musical household made a long tour in the mountains. Mme. Kaufmann will reopen her New York studio on Oct. 1.

Percy Rector Stephens Reopens Studio

Percy Rector Stephens returned to New York last week from his vacation at Chazy Lake in the Adirondacks, where he spent the entire summer. Mr. Stephens has already begun his vocal teaching at his studios in West Seventy-second Street. He will again be conductor of the Schumann Club, with which he plans to produce many novel compositions this season.

SCHENECTADY, N. Y.—A concert was given recently in the First English Lutheran Church under the direction of A. W. Opperman. Mrs. L. B. Bonnett gave an organ prelude and those who appeared on the program were Mrs. Annabelle Linwood Morse, soprano; Edward E. Rice, violinist, and Elmer Wiese, baritone.

Mme. Elise Kutscherra, prima donna, exchanged greetings with Sarah Bernhardt in the latter's dressing room at the Knickerbocker Theater, New York, recently.

Reveals Ideal Place for an Artists' Colony Adjoining 'Garden of the Gods'



At Glen Eyrie, Near Colorado Springs: A Musical Group, Showing Myrtle Irene Mitchell, the Kansas City Manager, and Her Mother Visiting Walter R. Eaton and Mrs. Eaton, the New Owners of Glen Eyrie Castle

WHILE on her summer vacation this year Myrtle Irene Mitchell, the Kansas City manager, visited Glen Eyrie in Colorado and found it so beautiful that she wrote to MUSICAL AMERICA about it. Glen Eyrie adjoins the "Garden of the Gods" and is now open to tourists in the Rockies. *Apropos musi-*

cal conditions, Mrs. Mitchell's letter reads as follows:

"Mrs. Walter R. Eaton is a soprano well known throughout the West and has been instrumental in bringing many artists to Muskogee, Okla., her former home, where she was for two years president of the Ladies' Saturday Music Club. She is a fine artist and during July gave a concert here, at which she sang songs by Ward-Stephens and MacFadyen beautifully. An important part will be played by her here at Colorado Springs, I know, as she is already planning some elaborate concerts for next season.

"Alexander Saslavsky and his wife were here recently, having come down from Denver, where Mr. Saslavsky has been giving chamber concerts. It seems to me that Glen Eyrie would be an ideal place for an artists' colony, with the Great Hall for concerts. Why do they all stay so close to New York?"

Mrs. Mitchell returns soon to Kansas City and opens her season with Isadora Duncan as her first attraction.

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TENOR ELECTED TO SINFONIA FRATERNITY

Althouse Honored By the Boston Chapter—Big Season Is Planned for Him

AFTER a complete rest at Lake Winnepesaukee, N. H., Paul Althouse, the gifted Metropolitan tenor, returned to the city last week to begin his season. Mr. Althouse has been booked for a large number of recitals by his managers, Haensel & Jones, and will also be heard at the Metropolitan in many rôles. His success there last spring as *Pinkerton* and his work in the other operas assigned him has won him a position of value there.

During the month of July Mr. Althouse was elected to honorary membership in the Sinfonia Fraternity by the



Paul Althouse, Tenor of the Metropolitan Opera Company

Boston chapter. He is one of the few singers to be thus honored.

Before Mr. Althouse dons his operatic garb again for the season he will appear before a number of Western audiences, for by an arrangement with his managers, Messrs. Haensel & Jones, the managerial firm of Horner & Witte of Kansas City has taken two weeks of the popular American singer's time and booked him for almost a concert a day during this period. This tour starts Oct. 9 at Elk City, Okla.; Oct. 10 will find him at Lawton, Okla., and on Oct. 12 he will make his first appearance in Tulsa—the famous city of oil wells and overnight millionaires.

Noted Artists Appear in Twenty-third Regiment Benefit

A huge benefit for the Twenty-third Regiment was held at the Armory of the Twenty-third on Monday night, Sept. 24. Lenora Sparkes of the Metropolitan Opera Company, Francis Macmillen, the noted violinist; Maurice Dambois, the Belgian 'cellist, and David Bispham, the baritone, appeared. The benefit ended the whirlwind week of recruiting for the Twenty-third. The program was arranged by the Recruiting Committee of the Mayor's Committee on National Defense.

Hackett and Bonnet Give Joint Recital Without Knowing Each Other

Joseph Bonnet, the French organist, at present touring this country, and Arthur Hackett, the tenor, met, respectively played and sang for each other and parted unaware of each other's identity. It happened in the Congregational Church at Williamstown, Mass., last week. Desiring to sing for a few personal friends, Mr. Hackett was given permission to use the church edifice during the afternoon. Arriving there, the party found they were apparently intruding upon the organist. Slightly annoyed at first by finding the church occupied, the irritation turned into enjoyment, and it was with regret that the Hackett party saw him stop shortly after their entrance.

When it was explained to M. Bonnet why they had come, he graciously insisted on giving way to them, and remained to listen. It was now his turn to be surprised, and in somewhat imperfect English, the distinguished French organist congratulated the tenor. When the latter replied in French, M. Bonnet at once asked if he sang in that language, and it ended by Hackett going to his hotel to fetch several French songs, so that the afternoon ended in an informal joint organ-vocal recital. Somehow or other, no introduction took place, and it was not until that evening that the tenor learned the identity of the gifted organist.

JERSEY CITY'S FOUR "SINGS"

Community Music Finds Favor at Summer Concerts

JERSEY CITY, N. J., Sept. 24.—Under the direction of the Department of Public Parks, with the assistance of the Department of Music of the Woman's Club and the Committee on Music of the School Extension or Community Centers, Jersey City had four well-attended and thoroughly enjoyed public sings this summer on Sunday afternoons.

Commissioner A. Harry Moore was sponsor of the plan; the suggestion was made to him by Mrs. Rynier Wortendyke, chairman of music of the Woman's Club, and with Mrs. E. A. Ransom, Jr., of the Community Center Music Committee, they were arranged. These concerts were all on Sunday afternoons and took place in four of the city's public parks. They were also in addition to the regular band concerts provided once each week during the summer by the Park Commissioner.

Mr. Moore provided special bands for the programs, and the Woman's Club donated the money to buy song books, while to Mr. Edward Breck belongs the credit for good leadership. In two of the series groups of young men came near the leader and aided greatly in making the singing effective. Mr. Breck also had a portion of the big Choral Society he leads at each concert to make the music successful.

The concerts were given in Riverview Park in the Hudson City section, the second in Bayside Park in Greenville, the third in Lafayette, where much of the population is foreign born and where the enthusiasm and general singing was most pronounced, and another in the lower part of the city in Van Vorst Square. It was all an experiment, the City Commissioners being willing to carry out the suggestion of the women.

The plan will probably be enlarged next summer. A. D. F.

Max Pilzer Surmounts Mishap in Paterson Concert

PATERSON, N. J., Sept. 24.—A concert was given here last week before an audience of 3000, in aid of the Fatherless Children of France, at the Regent Theater. The program was opened with a lecture by M. Lausanne of Paris, editor of *Le Matin*, who was followed by Maximilian Pilzer, violinist; Mrs. Frank Taylor Ostrander, *lieder* singer, and Dorothy Pilzer, mezzo-soprano. The soloists were warmly received, Mr. Pilzer winning vociferous applause with Sarasate's "Zigeunerweisen." While playing the Allegro movement, Mr. Pilzer broke his E string, but without stopping an instant, continued the movement on the A string.

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MANY FINE VOICES IN NEW ORLEANS BUT THEY ARE NOT MADE MOST OF

Elizabeth Wood Discusses Her
Home City and New York
Début

EACH season brings to New York so large a number of new singers that when the concerts get fairly under way it is interesting to note "the survival of the fittest." One artist of whom good things are expected is Elizabeth Wood, the New Orleans contralto, who gives her first New York recital in the latter part of October. Miss Wood is glad that her Metropolitan début occurs thus early in the season because, as she expressed it to a representative of MUSICAL AMERICA, "it is before the critics have had time to get tired of concerts. I understand they have to go to two and sometimes three a day from October till May. No wonder they are often hard to please!"

Miss Wood is that rarely encountered type of singer who has no desire to appear in grand opera. "I am exceedingly fond of opera," she said, "and of course in New Orleans I was literally brought up on it. But although I've been told repeatedly that my voice is adapted to operatic singing and have been urged to try my talents in that field, I don't believe I ever shall. I feel that I belong on the concert stage. I do sing operatic arias, but I look upon them simply as 'big' songs."

Regarding her career, Miss Wood said: "I have never studied anywhere but in America, and have never been in want of the very best music. New Orleans, you see, is one of the most musical cities in America. There are beautiful voices to be heard there; I know a number of men and women who could easily make careers in grand opera, but who are occupied with other things and sing merely as a pastime. I am what might be described as a self-made singer. That is, I got my musical education entirely by my own efforts. I don't mean that I've had formidable obstacles to overcome, or that my family has not always been in perfect sympathy with me, but simply that I have paid my own way all along."



Elizabeth Wood, Contralto, of New Orleans, Who Makes Her New York Début in October

"My New York program will include some German songs. I believe myself a true American, intensely loyal to my country and eager to do my 'bit,' even to shouldering a gun and going into the trenches; but I can't see that art has any connection whatever with the present crisis. I am not featuring the German songs especially, but they are there and my artistic conscience would reproach me if I did not sing some Schumann or Franz whenever I sing at all. At the same time, I'm so thoroughly American that it thrills me whenever our singers do big things. The greatest pleasure I had last winter was in hearing Mabel Garrison in 'The Impresario.' I have never heard more beautiful singing and I am proud to feel that I am, as Miss Garrison is, also 'Made in America!'" J. A. H.

IN MUSIC SCHOOLS AND STUDIOS OF NEW YORK

Frederick Haywood opened his vocal studios on Sept. 10 and, after adjusting his schedule, began work with his pupils, who hail from all parts of the country. Since the publication of Mr. Haywood's instruction book, "Universal Song," many teachers have communicated with him with a view to adopting the work as a manual for their pupils. Recitals by Mr. Haywood's pupils begin on Oct. 24. During the season the instructor will conduct classes for all students in song interpretation with dramatic action.

Felice de Gregorio, baritone; Lotta Madden, soprano, and Stassio Berini, tenor, artist-pupils of Sergei Klibansky, were heard on Sept. 12 in an enjoyable concert at the Stamford (Conn.) Yacht Club. Miss Madden received many recalls after her offerings, which included Bruno Huhn's new patriotic song, "My Boy," and A. Walter Kramer's "The Last Hour." Messrs. de Gregorio and Berini gave commendable readings of their allotted numbers. They sang pieces by Sanderson, Rotoli, Pennoni, Sibella, Puccini, Estill, Geehl, Tosti and Verdi.

Carl M. Roeder, the New York piano teacher, has just returned to New York from a vacation spent at his summer home in the White Mountains. Mr. Roeder resumed his classes on Sept. 24. He will this year, as heretofore, maintain three studios, two in New York and the other in Newark, N. J.

Linnie Love, voice instructor, and Lorna Lea, teacher of piano and coach and accompanist of singers, have returned to New York and opened their new studios. Besides their pedagogical duties the Misses Love and Lea will be active in concert and church work. They will also appear with the Metropolitan Opera Quartet, this making their third year with that organization.

After teaching for many years at the Royalton, Frank Hemstreet and his wife, Lillian Miller Hemstreet, are moving their vocal studios to West Sixty-seventh Street. Mrs. Hemstreet has just closed a successful summer session at Woodstock, N. Y., while Mr. Hemstreet has been teaching four days each week in New York all summer to accommodate

pupils from all parts of the country who desired to work with him.

William J. Falk, the teacher of singing, has removed his studio to West Sixty-seventh Street and has opened his season with a large class of pupils. Mr. Falk lately returned from his vacation, which was spent in the country.

Sergei Klibansky's pupils begin their concert activities early this season. Gilbert Wilson and Lotta Madden have been engaged to sing at a concert in Long Branch in the First Baptist Church, on Oct. 8.

Alvin Gillett sang on Sept. 21 at a concert of the Scottish-American in Aeolian Hall, New York.

Betsy Lane Shepherd has been engaged for a recital in Amsterdam, N. Y., for Oct. 9. She gave a joint recital with Francis Stetson Humphrey in Ridgefield, Conn., on Sept. 21.

Mr. Klibansky will give his first pupils' concert on Oct. 11 in the Auditorium of the Y. M. C. A. He plans a recital at the Wanamaker Auditorium every month.

The Virgil Piano Conservatory opened its fall season on Monday, Sept. 17, with a large enrollment from New York and various sections of the country.

Finds Scriabine the Piano Poet Par Excellence

Admirers of the creations of the late Alexandre Scriabine will probably salute Paul Rosenfeld as their commander-in-chief, after perusing that commentator's fervid essay upon the Russian, which appears in the September issue of the *Seven Arts*. Mr. Rosenfeld exalts Scriabine to high heaven. He would have it known that compared to the Russian's piano works those of Chopin and certain other consummate masters lose much of their familiar splendor. We quote portions of the article.

"There are gorgeous pages in the symphonic poems of Scriabine. And yet, despite their manifold splendors, despite the fulgent 'Prometheus,' these works are not his most significant. Though Scriabine handled the orchestra with rare sympathy, it was not his proper medium. His medium was primarily the piano.

"There have been few composers better acquainted with the instrument. There have been few who plumbed its resources more fully, few who held it in greater reverence, few who listened as solicitously for its proper voice, so dissimilar from that of other instruments. Of all piano music, only that of Ravel and Debussy seems as thoroughly steeped in the essential color of the medium, seems to lie as much in the black and white keys, part of them, not imposed upon them. As one plays Scriabine, the hands become possessed of a curious intelligence, make significant gestures, move with a new and delightful life. Indeed, beside these works, those of Liszt appear curiously un pianistic, like orchestral music transcribed for the instrument. Beside them, those of Chopin and Schumann even appear a little hesitating and unventuresome. It is as if this man employed the definitive pianistic style.

"It is as if the currents of Scriabine's life had set with mysterious strength toward the instrument, till it became an eternally fresh and marvelous experience for him, till between him and the thing there came to be an interchange of life. There was something more than science in his playing, especially during the latter years of his life, when his own individual being broke so wonderfully in flower. He played the piano as one of two persons who had shared life together might address the other, knowing what complexity and depth of intention a phrase, a smile, a brief gesture, conveyed. And so, because of his great devotion, the piano lured out of Scriabine his creative genius. As he gave more and more to the instrument, the instrument gradually discovered him to himself, and, through himself, to all the world.

Influence of Chopin and Liszt

"His piano music is the record of the unfolding. It is the history of the gradual divestment of the influence of Chopin and Liszt, the uncovering of a personal manner of sensation. The process was a lengthy one. In fact, it is only in the compositions subsequent to Opus 50 that Scriabine emerges completely

liberated. The preceding works, for all their sumptuousness and style, are but a minor manifestation. The influence of his masters, though waning continually, is still evident. For Scriabine's art, more than that of any modern master, more than that of Schönberg, is rooted in the romantic tradition as it comes to us through Chopin, Wagner, Liszt and Strauss. In a sense, it develops logically out of it. The "Poème Satanique" rests directly on Liszt. The influence of Chopin is ubiquitous throughout the earlier works. Scriabine wrote mazurkas, preludes, etudes, nocturnes and valse, modelled on his master's. And yet, 'Bits filched from Chopin's trousseau,' César Cui's caustic summary of the pieces, is unjust. Elegant and Chopinesque the music is, without a doubt. But it has obvious and attractive original elements. The treatment of the instrument is bold and inventive. The coloring, the harmonic feeling, are gorgeous, richer even than Chopin's. The emotional quality, though held in fastidious check, is more disquieting. There is Russian depth and vehemence and largeness in this now languid, now mystical, now leonine music. Examine, for instance, the Piano Concerto, or, better yet, the Third Sonata, perhaps the most successful of the longer works written during the transition period. The latter is one of the best romantic pieces of this genre. Without doubt, it is the composition of one who loves his Chopin and has studied his Liszt. But it is more than that. It is unmistakably the output of one conscious of his own life, eloquent of his own experience. The feeling for color that it manifests, especially in the lambent andante movement, is almost new in piano literature. More delicate than that of a Borodin or a Rimsky-Korsakoff, one has the sense of having encountered it in sumptuous Eastern stuffs, in silken carpets and golden mosaics, rather than in European music. But the voluptuousness and vehemence are held in aristocratic restraint. Throughout, there is evidence of the control of an intelligence intolerant, for all the splendor of its speech, of any excess, of any exaggeration, of any breach of taste. The craftsmanship is impeccable, quite worthy of Taneieff's aptest pupil. And throughout the work there is evidence of the bourgeoning of another quality. We are already in the presence of an exquisite sensibility. The unfolding of the man's proper personality is well in progress."

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The Musician and His Relationship to Civic Affairs in His Community

To the Editor of MUSICAL AMERICA:

I notice in your issue of Sept. 15 a statement made by Thomas Taylor Drill, president of the Musicians' Club of Los Angeles, to the effect that one of the aims of the proposed League of All America's Musicians' Clubs is to help the musician to take his proper place as an active factor in the civic affairs in his community, as well as of the nation. He asks the question: "How often is the musician called upon to participate in conferences on civic matters? Seldom, if ever."

Unfortunately, what Mr. Drill says is only too true. As a member of various committees appointed by the late Mayor Gaynor, the present Mayor Mitchel, Ex-Governor Glynn and Governor Whitman on civic matters—often not at all connected with music—I have been deeply impressed with the lack of musicians in public affairs other than that connected with their art. This is a serious weakness in our professional life and is bound to affect the body as a whole. Lawyers, physicians, business men, teachers and even preachers find time to interest themselves in civic affairs, while, on the other hand, the fanatic zeal and ego of the average musician—singer, instrumentalist or composer in his own art—are oftentimes pathetic and ludicrous. This simply makes him impossible, either from a civic or a personal point of view. If this new organization can succeed in developing a sense of civic responsibility in the average musician, a great deal of good will have been accomplished. Indeed, not only the musician, but even the men who control the musical industries have failed to interest themselves in civic affairs. As a result, music has suffered in that, aside from the artistic end, the profession is held in little respect. The player was interested solely in his playing, the singer in his or her singing, the orchestra conductor in his conducting, the composer in his compositions and the manufacturer in the sale of his instruments. After that came the art itself and then, possibly, civic affairs.

Surely every musician who has the welfare of his art at heart will wish this new movement success.

Perhaps our good friend, Mephisto, may discuss the matter at length in his columns. Just as I read your article I received a communication from his Honor, the Mayor, asking me to serve on the Aqueduct Commission. Hence this letter.

Very sincerely,
HENRY T. FLECK.

Department of Music,
Hunter College,
New York, Sept. 24, 1917.

For Municipal Opera

To the Editor of MUSICAL AMERICA:

The astounding success of the San Carlo Opera Company, which played to approximately \$30,000 worth of business during two weeks' stay at the Forty-fourth Street Theater, New York, confirms the opinion I have held for several years. This is that a municipally owned and operated opera house, such as is found in many of the larger cities of Italy and other European countries, would not only be a success artistically and educationally, but would also be financially self-supporting.

A resident orchestra in each large city in the United States, together with a home-trained chorus, and even possibly a local branch of a national Conservatory of Music, supported by a visiting staff of principals and artists, would create a new musical effort in America.

If the San Carlo Opera Company, giving the public a very fair grade of opera at popular prices, has had such extraordinary success, an opera company conducted as a municipal enterprise, in which all the people share and in which

all are, or should be, equally interested would be even more successful.

I have long had the details of such a project in mind, working out for my own satisfaction the minutia of itemized accounts connected with such an enterprise. So I cannot but believe that with normal civic support such a project as the yearly season of municipal opera would be a marvelous satisfaction to every one who had anything to do with it—either as performer or as listener.

The gain to the community and to the country at large through the establishment and operation of these opera houses would be incalculable. As an educational factor, as a refining and cosmopolitanizing influence, as an agent to quicken the latent music heart of America to what may be the greatest of all musical development, the municipal opera house would be unique.

What a course of opera in every considerable city of the Union would do for the encouragement of American composers and American musicians—instrumentalists and singers—is beyond computing.

America, with its virile heart and its tremendous stimulus from foreign heart and idea, if given a chance to learn and then to create and develop, ought of right to be one of the foremost musical centers of the world.

The good work so well begun by American composers would be carried forward and elaborated by hundreds who only await the enriching rain of education and the stimulating sun of opportunity to show the world what may yet be done by American genius.

To me this is so clear that the wonder is Americans have delayed so long in getting started toward their great destiny.

UMBERTO SORRENTINO.

Milford, Conn., Sept. 11, 1917.

Something About Circulation

To the Editor of MUSICAL AMERICA:

In enclosing renewal of subscription, let me say that my wife and myself read the paper regularly and then pass it along to a friend. I assure you we feel that the paper is of great interest and value.

F. M. TWEED.

Brooklyn, N. Y., Sept. 20, 1917.

[The above is but one of many letters received and shows that the circulation of the paper is not limited to the actual number of copies printed. In some clubs, colleges, schools, libraries, etc., a single copy is read by from a dozen to many more persons.—Editor, MUSICAL AMERICA.]

Defends Miss Rasch's Opinions of the Semi-Nude Dance

To the Editor of MUSICAL AMERICA:

I find in your issue of Sept. 1 a letter signed by Madeleine Grey which would be disregarded were it not for the fact that its publication in MUSICAL AMERICA has tempted one or two people to repeat Madeleine Grey's utterances, because of their similar reasoning.

Passing over the unwarranted attack upon my friend and client and the expressed suspicion that my signature is no more genuine than are the views of Mlle. Rasch authentic—the first time either has been questioned, by the way—and the blatant "puff" given to the semi-nudes, we will take the facts as they stand printed.

It is obvious that Madeleine Grey has neither read nor understood my interview with Mlle. Albertina Rasch, which was the subject of a long conversation late in August last in a restaurant on upper Park Avenue, in the presence of her manager, whose testimony is available. Mlle. Rasch does not "expound the theory that the human body is not God's supreme creation, but rather the work of the devil," nor does she make any statement that could be made so to read in the English language. She merely states that "her company is properly clothed," which is quite another matter.

Mlle. Rasch does not state anywhere in the article that "any approach to nudity is most disgusting to her," nor is this the truth. Mlle. Rasch made no mention of impure thoughts nor did she question in any way the morals of any dancers. What she said was this (your issue of Aug. 4): "I think a certain amount of covering is an excellent thing and I have no hesitation in saying that it is quite artistic. . . . Nudity is only worth a certain amount of a certain kind

of money in the box office. . . . The women who participate in these performances are often low type physically, as well as mentally and morally, and dancing as an art must suffer from their contortions and unashamed exposure." The truth of this is so obvious to anyone with eyesight that I do not propose to insist further upon it.

Yours faithfully,

W. PERCEVAL-MONGER.

New York, Sept. 24, 1917.

Dr. Jacob Rectifies a Statement

To the Editor of MUSICAL AMERICA:

Permit me to rectify a statement which appeared in Mephisto's letter in this week's issue.

Former Ambassador James W. Gerard, in speaking in his articles now appearing in the Philadelphia Ledger about my experiences with the German authorities relative to the "League of Truth," says explicitly: "Whether as a result of Dr. Jacob's non-joining (the 'League of Truth') I do not know, but during the remainder of his stay in Berlin he was compelled to report twice a day to the police and was not allowed to leave his house until after eight o'clock in the evening." The conditional phrase, "Whether as a result of his non-joining" . . . saves the situation. In other words, Mr. Gerard avoided drawing the conclusion that I was subjected to the inconveniences mentioned as a direct result of my refusal to have anything to do with the "League of Truth." Mephisto, however, states distinctly, "as a result of his not joining, etc." This is obviously an error. As a matter of fact, my attitude toward the "League of Truth" was only an incidental feature and taken up in a cross-examination together with a number of other ostensibly suspicious moments—and that, some time after I had been placed under surveillance.

I feel that I owe it to myself to adhere strictly to the truth in this matter and have, therefore, taken this opportunity of bringing this rectification to your attention.

Believe me,

Sincerely yours,

O. P. JACOB.

New York, Sept. 19, 1917.

Describes Method of Vocal Teaching in Vogue Many Years Ago

To the Editor of MUSICAL AMERICA:

My first attempt to study singing, years and years ago, arose vividly before my mind, when I read the headline of the article, "The Tongue as a Vocal Hindrance," in your paper of Sept. 8. Perhaps it may interest some of the younger generation to learn how singing at that time was taught.

Breathing, being a natural function, was not given so much attention as it is now, unfortunately. The tongue was the main object. The necessary requisitions of a vocal teacher consisted of a hand glass, a spoon and various-sized corks. The operations began by holding the glass before the mouth, opening it as wide as possible and pressing down the tongue with the spoon. As a rule, the tongue revolted against such treatment, especially when singing was connected with it. Therefore, it became more of a home study. I see myself holding in one hand a mirror, in the other hand a spoon, pressing down the tongue, till a sudden eruption interfered with the further proceedings, at least for a while.

In vocalizing the cork came into action. Its function was to keep the teeth apart, for a wide opening of the mouth was one of the most necessary attributes of a singer. The higher the tones, the wider the opening of the mouth. Keep your mouth shut and you have no chance to become a singer. The result of such treatment was throaty singing.

It took me about twenty years to overcome the effects of those first studies.

Have your voice in your head and not in your throat. Sing above your breath and not with it. Pick up the syllables and join them with your voice and the tongue will no longer be a hindrance, but rather a helpful tool to place the voice where it belongs.

MARTHA FEMME.

New York, Sept. 15, 1917.

Idelle Patterson's Appearances with "Society of American Singers"

To the Editor of MUSICAL AMERICA:

Through some error the name of Idelle Patterson, the lyric soprano, was left out of the list of artists mentioned

in your valuable paper last week in connection with the Society of American Singers, which gave several performances at the Lyceum Theater last spring.

Miss Patterson appeared with great success in the rôle of *Lucinda* in the "Mock Doctor" and also sang the leading part in the "Night Bell," by Donizetti.

Yours very truly,

R. E. JOHNSTON.

New York City, Sept. 13, 1917.

Mr. Kramer's Estimate of Eugène Goossens Shared by Zoellner Quartet

To the Editor of MUSICAL AMERICA:

During this summer we have given much thought and work to the tonal creations of Eugène Goossens, especially his "Phantasy Quartet," Op. 12; "Two Sketches," Op. 15, and the Suite, Op. 6, and it was a real joy to us to read the enthusiastic, finely expressed and very interesting article on this genius by A. Walter Kramer in your issue of Sept. 8.

We share with Mr. Kramer his opinion of Goossens having a distinct message, one which is all his very own, and, believing in that, we will play three of his works this coming season.

With best wishes,

Very truly yours,

JOSEPH ZOELLNER, JR.

(For the Zoellner Quartet.)

New York, Sept. 1, 1917.

Ada Sassoli Playing for Italian Wounded Soldiers

To the Editor of MUSICAL AMERICA:

I have just received a letter from Ada Sassoli (now Mme. Ruata), the harpist, in which she says: "We are so glad that America has at last understood all that Italy is doing and has done. We were a little forgotten, you know! But it was quite a little the fault of our allies. However, that is settled!"

It may interest some of Mme. Sassoli's many friends and admirers in this country to know that she has been working in the hospitals and playing for the wounded soldiers in Bologna. She keeps up her interest in our musical life here and I write her of our activities.

Sincerely,

LYDIA FERGUSON.

New York City, Sept. 22, 1917.

DR. CARL A BUSY EDITOR

Organist to Publish Many Works Soon—Symphony Dedicated to Him

William C. Carl has returned to New York with a portfolio full of novelties and new works ready for the coming season. During the summer holiday he has been actively engaged in preparing his repertoire for the winter, and in editing a large number of pieces for organ. Foremost in this regard is a collection of rare works to form an Historical Organ Collection, dating from Paumann (1410) to Guilmant (1911). There are thirty-two pieces, covering the works of the early writers for the instrument and embracing the various schools of organ music. Biographical notice of the composers and a preface will also appear. The collection is now on the press and will soon be issued.

Dr. Carl has also edited a charming "Ave Maria" for mixed voices, by Joseph Bonnet. The motet has been sung with great success in Paris. There will be two editions, one with the Latin and the other with the English text. Dr. Carl has edited the "Bell" Symphony, by Henry Purcell, and the Theme, Variations and Finale in A Flat, by Louis Thiele.

The new symphony for organ by Louis Vierne, organist of Notre Dame, Paris, and dedicated to him, has been received, also a manuscript Sonata by J. Victor Bergquist, and a Melody by Francis L. York (in manuscript), each with a dedication.

Dr. Carl is now superintending the final details for the reopening of the Guilmant Organ School, scheduled to begin Oct. 9.

ATLANTIC CITY, N. J.—The Crescendo Club has issued its program for the coming season. The officers are as follows: President, Mrs. H. W. Hemphill; first vice-president, Mrs. A. Sachse; second vice-president, M. Lewis; recording secretary, Mrs. H. W. Gill; corresponding secretary, R. Newell; treasurer, Sara Croasdale; librarian, E. Zimmerman; musical director, M. Hallahan.

HUNTINGTON, W. VA.—Rehearsals for the concert, "The Cross of Fire," to be given during the latter part of November at the First Congregational Church, began at the church recently under the direction of George Bagby, who will manage a series of concerts.

"Something American" for Band Programs Often Hard to Find

Greater Part of Music Used by Bands Is Transcribed from Compositions for Orchestra—Results Are Not Usually Satisfactory—Some Suggestions to Those Writing for Bands—Avoid Laying Out Music "With Square and Compass," Writer Urges

By OSCAR HATCH HAWLEY, Band Leader 19th Cavalry, U. S. A.

(This is the second in a series of articles which Mr. Hawley is writing for MUSICAL AMERICA on "Problems of Band Music."—Editor of MUSICAL AMERICA.)

"SOMETHING American on every program," sounds very good and it would sound a lot better if we had something suitable from American composers to put on every program. We do, of course, play something American—in fact a great deal of it—on every program,*but it is not all of the character that one could desire, for it is mostly the popular music of the day in band arrangements. That is pretty good band music, and it is distinctively American, yet it lacks, as a rule, many of the elements that go to make up music that will stand the wear and tear of time—even a very short time.

The greater part of the "better class" of music that is used for bands is music that was written originally for orchestra and then arranged for band. It might seem at first thought that this would be all that could be desired, but, if the serious musician will give it a second thought, he will see clearly that it does not work out with entire satisfaction, for the reason that the main characteristic of the orchestra is the string choir and that there is no counterpart for that in the band. Most composers and arrangers seem to have the habit of thinking of the reed section of the band as the counterpart of the strings, but, as a matter of fact, they have no similarity at all. It is true, of course, that clarinets and flutes are able to play runs, arpeggios, etc., with almost all the facility of violins. The wood-winds also have all the range of the string family, yet if one makes a literal transcription of string parts for wood-winds the effect is not good as a usual thing. Cornets have as great facility as wood-winds within a two-octave range and it is often more advisable for certain rapid string passages to be given to the cornet section than to the reeds alone.

Arrangers—many of them—treat the euphonium just as they would the 'cello for orchestra. The euphonium is, in a way, the 'cello of the band, yet it requires to be treated entirely different than the 'cello. Usually arrangers take the saxophone family as a joke and simply transcribe the solo cornet part for the soprano saxophone, first horn for the alto saxophone, baritone or euphonium for the tenor saxophone, and bass for the baritone saxophone. That does very well for a makeshift, but it does not give to the saxophones the opportunity for color in music that they are so capable of—and, well played, they are very beautiful in tone quality and can be made tremendously effective.

An arranger once said to the writer: "My system of arranging is very simple. I give the melody to the solo cornet and then keep the rest of the band pretty well occupied. If you have them all playing most of the time it usually sounds pretty good no matter what or how you write, so I open up all the stops and let her go."

That will, of course, produce music of a certain kind, but it is an indifferent kind of music and does not tend to make better music for the masses nor to give the people all that could be gotten out of music well arranged for bands.

Some Hints to Composers.

There are some suggestions that the writer would make with regard to writing for band that might help. First, the composer or arranger should thoroughly acquaint himself at first hand with all the characteristics of all the instruments used in bands. Let him take a few months to study the tone quality, technical facility, and general make-up of band instruments, beginning at the *Db* piccolo and continuing through flute, *Eb* clarinet, *Bb* clarinet, oboe, alto clarinet, bass clarinet, bassoon, sarusophone in all

its seven varieties, saxophone in its five voices, cornet, trumpet, fluegel horn, alto horn (French), slide trombone, valve trombone, baritone euphonium, tenor, *Eb* tuba, *Bb* bass, tympani, chimes, bells, xylophone, snare drum, bass drum and traps. After he has studied the instruments (or while he is studying them) he should listen to good bands and see how they sound in ensemble—discover their weak and their strong points—and then he would be able to compose for band or arrange for band understandingly. If he takes one of the standard text books on instrumentation he will get a great deal of help, but that will not be enough unless studied in connection with the instruments themselves.

Demands Genuine American Music.

Another suggestion that the writer would make is in connection with the quality of music presented by composers. If we are to have American music it must have a distinctively American flavor. A composition in the German style or the French style or the Russian

or Italian style is not American—even though composed by an American. We have, in the popular songs of the day, a key to Americanism in music if the composers will but understand and grasp it. They can poke all the fun they want to at it, but the fact remains that it is distinctively American—what the people really understand, what they like, what they will listen to and what we must give them if we are to hold their attention. If a program is being played and the crowd drifts away from the bandstand it is a pretty good indication of the fact that the music is not interesting. If one cannot hold the crowd, is he doing any good for the cause of music by playing to empty benches? If, on the other hand, one can hold the crowd and play such a program as Sousa usually gives he will be doing much for music. It may be noticed that the Sousa programs are liberally interspersed with popular marches, and always a great deal of music with which the public is thoroughly familiar. "Tannhäuser" Overture or "William Tell" is always good and enthusiastically received by the multitude and so are many other concert numbers of the same general class, but to make up an entire program of such numbers would drive the average concert audience to the woods. Two such numbers on any program of an hour or hour and a quarter are all they will stand. What, then, shall be given them for the balance? The answer is that it must be made up of music that is characteristically American, and at the present time the only music of that kind we have is the popular music of the day. Much of it is far better music and put together in better fashion than some of the so-called good music manufactured by composers who follow set rules and formulas for "the first period, second period, transition,

retransition, modulation, restatement, exposition, peroration," etc. All those rules and formulas are probably good for study, but music written by those rules is positively doomed for the scrap heap unless it is written first of all with conviction. And, if it is written with conviction then the manner of transition, modulation and peroration does not matter. That will come of itself—if one has been an intelligent student. But one can not lay out music with the square and compass and have it music that is worth listening to.

So, first let the composer have studied intelligently, then let him have something to say, then let him say it with conviction in a distinctively American way, and the result will be American music. If they want to know some pretty good American style music let them take a glance over "Hawaiian Butterfly," "Cocoanut Grove Jazz," "Washington Greys" march, "For Me and My Gal," and some dozen other pieces of that kind and—in the parlance of the day—they will get an eye full of something that approaches real American music.

One of the difficulties encountered by arrangers and composers is that of getting their work played by some representative band in order that they may hear how the work sounds. The writer has no hesitation in offering to play over (several times, if necessary) any original compositions for band submitted to him. If the composer can be present, so much the better. If not, then some other musicians might be present to judge of the merit of the work. But, in any case, the work would be played and if it was good it would soon make its way through some publishing firm to the band repertoire which, in good music, originally composed for band, is somewhat limited.

COMPLETES A SIX-THOUSAND MILE TOUR

Roy B. Graves, Leader of Military Orchestra, Voices Praise of "Musical America"

OWATONNA, MINN., Sept. 13.—Roy B. Graves, founder and conductor of the Minnesota Military Orchestra, has just returned with this organization from a six-thousand mile tour through Illinois, Wisconsin and Iowa.

Mr. Graves takes this occasion to voice his appreciation of MUSICAL AMERICA as a news medium and helpful agent in the field of musical activity. The tour just concluded was conducted by the Mutual Chautauqua of Chicago, whose president, Mr. Morgan, upon introducing the orchestra at Mokence, Ill., called attention to "America's foremost musical magazine, MUSICAL AMERICA," through whose columns his attention had been drawn to the Minnesota Military Orchestra. "So," says Mr. Graves, "you see we are indebted to the paper for this very pleasant and profitable summer."

Members of the orchestra have not only added to their musical experience, but seem to have acquired from the varying viewpoints of a shifting *mise en scène* a broader outlook which encompasses the need, the call and latent possibilities of the communities visited. To quote Mr. Graves further, "People in general do not realize what the Chautauqua is doing for this country. It is bringing education, healthful amusement, community building and at the present time patriotic spirit to the small towns where it is needed so badly. It does its

How Artists Spend the Summer

"Did you spend a pleasant summer?" "Well," replied the wan-looking artist, "my publicity manager had me pose for 300 pictures on horseback, 600 driving a machine, 1000 'doing my bit farming,' 750 swimming and diving, 400 milking cows and feeding chickens, 2000 dressed as a Red Cross nurse and 5000 with the soldiers at the training camps—it really was a pretty pleasant summer."

ALBANY, N. Y.—Fred W. Kerner is organizing a festival chorus, together with an orchestra of symphonic dimensions for the production of H. Alexander Matthews' new Reformation cantata, "The City of God," in Harmanus Bleeker Hall, Nov. 18. The cantata will be a part of the quadricentennial of the Protestant Reformation in Albany. The choirs of all Protestant churches will take part.

Enrico Caruso will return to New York from Rio de Janeiro on the Swedish steamer Saga at the end of October.



Roy B. Graves, Conductor of the Minnesota Military Orchestra, Who Has Just Returned with the Organization from a Six-Thousand Mile Tour Through Illinois, Wisconsin and Iowa

best work in the small places that are shut in because of poor train connections. The young people of these places are thirsty for just what the Chautauqua brings. I talked with many and their one desire is that some day they may live where they may have the advantages of their city brothers." F. L. C. B.

De Gogorza and Secretary Struck by Racing Auto

BOSTON, Sept. 22.—Emilio de Gogorza, the baritone, and husband of Mme. Emma Eames, and his secretary, Helen Winslow, were lately injured by an automobile owned and driven by Porter Helliwell of Roxbury, Mass. Helliwell was racing with Eugene Buckley of Jamaica Plain, who was driving a high-power car, and to avoid colliding with a third machine, ran his automobile onto the sidewalk, knocking down the singer and his secretary. An x-ray examination revealed the fact that the baritone's right shoulder blade was broken.

SEATTLE, WASH.—Edmund J. Myer, vocal teacher, who has maintained a studio in Seattle during the summer, has returned to New York City to resume his classes. Theo. Karle, tenor, and his bride have left for the East. Karle's last concert on the coast was given in Bellingham last week. Clara Wolfe, vocal teacher, has reopened her studio.

Adele Kates and Helen Shepherd Give Concert at Asbury Park, N. J.

Adele Kates, the young American pianist, and Helen Shepherd, soprano, lately appeared in concert at the Asbury Park (N. J.) Auditorium. Miss Kates was heard to advantage in a Chopin Polonaise, Schubert's "Moment Musical," the Schubert-Tausig "Marche Militaire," Mendelssohn's "Athalie" March, Meyerbeer's "Prophet" March and Sapellnikoff's "Danse des Elves." Miss Shepherd offered songs by Adams, Carey, Gilbert and Spross, winning cordial applause.

TACOMA, WASH.—Prof. and Mrs. Robert L. Scofield have returned from a vacation trip through Minnesota and Iowa and are getting settled for the re-opening of school at the College of Puget Sound. Dr. Scofield is at the head of the College Conservatory of Music and is planning a series of interesting recitals and concerts to be given during the year. He will have associated with the musical faculty this year Mrs. Lynette Hovious, a graduate of the Northwestern University of Evanston, Ill.

TACOMA, WASH.—Hazel Brewer-Kilker presented a group of her piano pupils in an interesting program at her home studio, Sept. 5. Ferdinand Dunkley, well-known organist, composer and chorus director, has taken a studio in the Sherman-Clay Building. Mr. Dunkley is the conductor of the Choral Art Club and organist of the Christian Science Church in Seattle, and has also conducted a great community chorus in Woodland Park during the summer, under the auspices of the Park Commissioners.

SCHENECTADY, N. Y.—A musical entertainment was given recently at the Scotia St. Joseph's Church, in which the feature was the tableau, "Live Songs in Living Pictures," with Mayetta Leonard and Edna Liddle, sopranos, and Margaret Goggins, alto, who appeared in costume illustrating old and familiar songs.

ALBANY, N. Y.—T. Frederick H. Candlyn, organist of St. Paul's Episcopal Church, was accepted in the draft for the new National Army and left for the training camp with the second Albany quota. Mr. Candlyn came from England two years ago.

TACOMA, WASH.—A delightful studio musicale was given at the Sherman-Clay Building, Sept. 15, by Katherine Robinson, pianist, assisted by Katherine Rice, whose song groups were a most pleasing feature.

Directed by Henry Lefkowitz, the Beethoven Orchestra gave a concert on Sept. 19 to celebrate the end of the summer term at Evening School No. 25, New York.



LENOX, MASS.—Ruth Deyo, the pianist, gave a recital at the Lenox Club on Sept. 19.

CHICAGO.—Marie Donner has been engaged as teacher of piano in the Central State Normal School.

ENID, OKLA.—Maud Garnett has accepted a position as music supervisor in the city schools of Cedar Falls, Iowa.

JUNEAU, ALASKA.—Viola Wasterlain, violinist, was soloist recently with the Capital City Band at the Coliseum Theater.

COLUMBIA, CONN.—Mrs. E. E. Lyman gave a lecture-recital on "Trovatore" at the regular Grange meeting here recently.

ASTORIA, ORE.—Walter A. Bacon, violinist, and Ruth Agnew, soprano, were soloists at a concert given recently in this city.

PORTLAND, ORE.—Lucien E. Becker has been engaged to give monthly organ recital lectures on the Old Memorial Organ at Reed College.

MAUD, OKLA.—The ninth semi-annual session of the Pottawatomie County Singing Convention was held recently and new officers were elected.

OKLAHOMA CITY, OKLA.—Mrs. J. B. Norton presented her piano pupils and ladies' orchestra in recital at the Immanuel Baptist Church recently.

CLARKSBURG, W. VA.—Albert Kember recently organized the Clarksburg Orchestra here. Mr. Kember is director, and a recital will be given shortly.

WICHITA, KAN.—The Republic Motor Truck Band, an excellent non-professional organization, gave an interesting concert at the Wichita Club recently.

WEATHERFORD, OKLA.—Two new members have been added to the Normal faculty here, Mrs. Olive Day for the piano department and Arta Goff for the violin.

NEW HAVEN, CONN.—Marie Morrissey, the contralto, gave an interesting recital at the First M. E. Church here on Sept. 18. She was assisted by Philip Scheib, violinist.

PARKERSBURG, W. VA.—John W. Dudley has been selected as organist of the First M. E. Church here. Mr. Dudley was formerly organist at the Calvary Baptist Church.

NEW BEDFORD, MASS.—Edna Stoessel, the Boston pianist, recently returned from her summer vacation spent at Colorado Springs. Miss Stoessel has resumed teaching.

SEATTLE, WASH.—Adam Jardine, for many years organist at St. Peter's Church, Helena, Mont., has accepted the post of organist and choirmaster at St. Mark's Episcopal Church in this city.

SALEM, ORE.—Mr. and Mrs. Frank Frickey, Marie Schoettle and Evelyn de Long, recently presented a musical production entitled "Christ in Song and Story" in the Leslie Methodist Church.

MANCHESTER, CONN.—Mrs. Florence Crosby Cooke, contralto; Robert Doellner, violinist, and Wyllis B. Waterman, pianist, gave a concert in the High School here on Sept. 20 for the benefit of the Red Cross.

BROOKLYN, N. Y.—P. Corning Edwards has been engaged as organist and choirmaster of St. Luke's Church, Brooklyn. The position was formerly held by Richard Keys Biggs, who sailed recently for France.

SPRINGFIELD, MASS.—Charles M. Courboin gave the fourth in a series of Chopin memorial organ recitals in the Auditorium on Sept. 19. The program was well balanced and was enjoyed by a large audience.

SAPULPA, OKLA.—Martha Walsh, Sapulpa's new supervisor of music, was a student in Chicago at the Effa Ellis Perfield School of Pedagogy, and has had extensive musical training in Germany and Switzerland.

PEORIA, ILL.—The Amateur Musical Club has announced as its out-of-town soloists for the coming season Percy Grainger, pianist; Frances Alda, soprano; Martin Richardson, tenor, and Alberto Salve, harpist.

HARTFORD, CONN.—The work of the Hartford Musical Club for the coming year will include discussions, ballads, folk-songs, light opera, grand opera and sonatas. The first meeting of the club is scheduled for Nov. 1.

LAWTON, OKLA.—Marcia Pruitt and Inez Rogers, pupils of Mmes. Harper and Hammond, respectively, gave a piano recital recently. The pianists were assisted by Anna Marie Dunlap, soprano, and Lois Harper, violinist.

LOS ANGELES.—Dr. Bruce Gordon Kingsley, organist, gave his last recital at Trinity Church on Sept. 16. He will leave shortly for San Francisco to take charge of the great organ in the California Theater in that city.

STAMFORD, CONN.—Domenico Conetta, a musician, was killed here last week while participating in a send-off of a group of national army recruits. He fell off the running board of an automobile and fractured his skull.

MERIDEN, CONN.—Raymond P. Freemantle, basso at the First Baptist Church here, was compelled to refuse an offer from the Music League of America for a concert tour, because of the fact that he enlisted in the Naval Reserve and awaits a call to the colors shortly.

SUFFIELD, CONN.—Under the auspices of the Ladies' Aid Society of West Suffield, a concert was given on Sept. 21 in the Congregational Church. Among those who appeared were Grace Hastings, William Trout, Graham Bruce, Edna Pomeroy, Luther Spencer and Harold Hastings.

MORGANTOWN, W. VA.—Prof. Simeon C. Smith, who has been the organist and choirmaster at the Presbyterian Church for 14 years, has been granted a year's leave of absence, and Prof. Frederic C. Butterfield of the School of Music of the West Virginia University, has been engaged to take his place.

UNIONTOWN, PA.—The first meeting of the Uniontown Music Club was held on Sept. 17. A musical program was given, in which Lillian Hammett, Mrs. Alex. Meade, Mrs. P. F. Smith, Hortense G. Frank, Mrs. Harold G. Sturgis, Millicent Stauff, Mrs. B. A. McNutt and Mrs. A. E. Crow participated.

GAINESVILLE, GA.—Otto Pfefferkorn, pianist, director of the Brenau College Conservatory of Music, gave a recital on Sept. 14. His program included Beethoven's "Moonlight" Sonata, the Brassin transcription of the "Walküre Fire Chorus," numbers by Liszt, Rubinstein and Chopin and a group of his own compositions.

BRIDGEPORT, CONN.—Under the auspices of the sub-committee of the Bridgeport Chapter of the Red Cross, "La Gioconda" was produced on Sept. 16 at the Lyric Theater by the San Carlo Opera Company and more than \$300 was raised for the cause. Every seat in the house was occupied and 400 persons were turned away.

PARKERSBURG, W. VA.—A number of the pupils of Frances Johnson's piano school gave a recital recently in her studio. Those taking part were Dorris Devore, Mary Speece, Martha Doak, Catherine Jones, Lelia Dudley, Dorothy Martin, Evelyn Gerrard, Mary Pierce, Freda Lindamood and Elinore Clay Wells.

ADA, OKLA.—Marian Mentyer has been secured to teach classes in voice and piano at East Central Normal. For the past two years Miss Mentyer was head of the music department in the State Normal of South Dakota.

TOLEDO, OHIO.—Carolyn Elinor Haines, pianist, is now associated with the Toledo Musical College, where she has charge of the advanced classes in piano. Miss Haines will continue her concert work this season as in the past.

BROWNWOOD, TEX.—H. C. Nearing, pianist, appeared here in a recital on Sept. 13, giving a program that contained works of Scarlatti, Chopin, Debussy, Liszt and Grieg. Mr. Nearing won much applause through the finish of his style and the poetry of his interpretations.

NORTH ADAMS, MASS.—John B. Archer has secured a Government position as director of chorus singing at Camp Custer, Battle Creek, Mich., having been chosen for the work by the army commission on training camps. He will give up his work as director of community choruses in Providence, R. I., Pittsfield and North Adams.

TACOMA, WASH.—Rose Karasek, pianist, has returned to this, her home city, after spending five years of study in New York. Miss Karasek, who has decided to remain in Tacoma, studied at the American Institute of Applied Music, where her teacher was Kate Chittenden, the dean. She was also assistant to Miss Chittenden.

SYRACUSE, N. Y.—Charles M. Courboin, organist of the First Baptist Church, gave the dedicatory recital recently upon the new organ in that church. Mr. Courboin played an exacting program with taste and intelligence. The audience, numbering considerably over 2000, taxed the capacity of the auditorium and many were turned away.

HOLYOKE, MASS.—Arrangements for the fifth season of the Holyoke concert course have been completed. The series will be opened as usual by the New York Philharmonic Orchestra, under the direction of Josef Stransky. Soloists thus far engaged are May Peterson, soprano; Sophie Braslau, contralto; Raymond Havens, pianist, and Albert Lindquist, tenor.

SEATTLE, WASH.—Sylvia Ware Lewis, contralto, formerly of the faculty of the Peabody Conservatory, Baltimore, who has been teaching in Seattle for several years, left recently for Chicago to take up her residence in that city. Besides her teaching work, Mrs. Lewis was very active in the musical life of the city. She held several prominent solo positions and organized the Seattle Choral Art Club.

NEW BRITAIN, CONN.—One of the features of the program at the open meeting of Stanley Post, G. A. R., on Sept. 19, was the singing of "Beautiful America," a new patriotic song composed by Metta E. Streeter, daughter-in-law of Past Department Commander F. V. Streeter of this city. Madeline Clough sang the number, accompanied by Philip Hannon, violinist, and his sister, May Hannon, pianist.

TWIN FALLS, IDAHO.—The midsummer community music festival was held recently in the city park, under the direction of Charles N. Butler. With a chorus of over 100 voices, including the best singers of this vicinity, and an orchestra of about twenty-five, Mr. Butler gave a splendid presentation of Cowen's "The Rose Maiden." The soloists were Mrs. Butler, Miss Allmendinger and Messrs. Beatty, Mikesell and Hayward.

JERSEY CITY.—Mrs. Adele Luis Rankin, organist of Christ Lutheran Church, began her work Sept. 15 after a vacation of several weeks. Mrs. Rankin spent part of the summer singing for soldiers' camps in Pennsylvania. After spending three months in her camp on the shores of one of the many small lakes back of Troy, N. Y., Mrs. Jessie Fenner Hill returned to her studios in Jersey City and New York, Sept. 17.

BALTIMORE, MD.—A feature of the Hebrew New Year service at the Har Sinai Temple was the rendition of a new holiday anthem by Emma Hemberger, the composer of the municipal anthem, "Baltimore, Our Baltimore." Edgar T. Paul, the newly appointed director and tenor soloist, conducted the services. The choir has been augmented by a solo quartet, comprising Hazel Fox, Helen Wehmeyer, Irving Campell and Elmer C. Smith.

BOSTON, MASS.—Nellie Evans Packard, the well-known singing teacher of Boston and Brockton, has resumed her classes in these cities. Norman Arnold has joined the forces of the Copley Quartet. He takes the place temporarily of Everett Clarke, first tenor of the organization, who has been called for military duty.

NEW YORK CITY.—Meyer Davis's Orchestra recently gave its farewell concert at The Malvern under the direction of Mr. Meyer. The program included Goldmark's "Sakuntala" Overture, Lacome's "Gitanilla" Suite and numbers by Weber, Herbert, Puccini and Delibes, closing with Elgar's "Pomp and Circumstance" March.

LOWELL, OHIO.—The Bohemian Band, an organization of forty-five pieces under Bohumir Kryls' direction, has been engaged by the Government through the Redpath Chautauqua of Chicago to do entertainment work at the various training camps throughout the United States for a period of thirty weeks. H. J. Leake will be in charge of the band.

BALTIMORE, MD.—There are many changes in local choirs. Those beginning new duties are Thomas Forsythe, Claire Urban, Hazel Fox, W. Vion Mawson, Edwin J. Davis, Mrs. F. C. Neusinger, Bessie E. Stocking, Edith Gorsuch, Ruth Sauerwein, Clara E. Harker, Lester G. Mathews, Earle D. Rhodes, Gertrude Phipps and S. Carl Cooling, all of whom are members of the Baltimore Choir Bureau, Frederick R. Huber, manager.

TACOMA, WASH.—A farewell concert was recently given for Company B, California Engineers, who left for "Somewhere in the East." The program, which was in charge of R. F. Carter, included vocal offerings by L. Maude Kandle and Frederick W. Wallis. The soldiers gave their company song, "It's a Long Way to St. Helena," a parody on "Tipperary," and two members of the company gave several solos. Private Craney sang "Mother Machree."

NEW HAVEN, CONN.—Vocal pupils of Helen Reeves Crane gave a recital at the Grace M. E. Church on Sept. 20. The good sized audience manifested much pleasure, applauding the soloists heartily. Participating in the program were Mary Hannon, Mildred Pearson, Julia Wiggins, Edith Mayer, Elsie Kniffen, Clare Shepherd, Lillian Skinner, Bessie Brown, Charles H. Bush (of the New Haven Symphony), John Shepherd, Leonard Pearson and Thomas Barker. John Shepherd, tenor, and Miss Crane were assisting artists.

SEATTLE, WASH.—Under the name of "The Queen Ann Hill College of Music and Fine Arts," Seattle is to have another conservatory of music. The school will be directed by Mr. T. H. Vanasse, with a faculty of able assistants under him. The first semester will begin about Oct. 1. The Amphion Society, Claude Madden, director, and the Schubert Club, Mme. L. Dearborn Keesing, director, have commenced their rehearsals for the first concert to be given early in the season. Grace E. Claypool has returned from a tour of Alaska, where she presented two of her young pupils in concerts.

SEATTLE, WASH.—A new cantata by Rev. E. C. Bloomquist of Tacoma was performed for the first time at the recent annual Luther League convention in this city. A song festival in the Ballard High School auditorium filled the hall to capacity. The chorus of the First Swedish Lutheran Church of Tacoma, numbering forty voices, sang the cantata, the solo parts being sung by F. Farslund, baritone; Frances Almquist, contralto, and Mrs. E. C. Bloomquist, soprano. The cantata was written to celebrate the 400th anniversary of Luther's Reformation.

COLUMBUS, OHIO.—Roswitha Smith of this city has been appointed teacher of singing in the music school of Dennison University, Granville, Ohio. Miss Smith studied voice placing and the art of singing in Berlin with Mme. Schoen-Rene. Returning from Berlin a couple of years ago, she immediately took a conspicuous place in the music life of the city. Marie Hertinstein, pianist, will give certain periods in this year to her Columbus students, filling concert engagements between whiles. Miss Hertinstein was one of the last pupils of Teresa Carreno. She formerly studied for several years with Leschetizky and later with Artur Schnabel of Berlin. Helen Pugh, artist-pianist, will teach in Columbus the coming season between concert engagements.

ADVANCE BOOKINGS

Changes and additions to this schedule should reach the office of MUSICAL AMERICA not later than Saturday of the week preceding the date of publication.

Individuals

Adler, Clarence—New York City (Hunter College), Oct. 10, 17, 24.
Austin, Florence—Marion, Ohio, Oct. 1 and 2; Mansfield, O., Oct. 3 and 4; Akron, O., Oct. 5 and 6; Sandusky, O., Oct. 8 and 9; Toledo, O., Oct. 10 and 11; Adrian, Mich., Oct. 12; Hillsdale, Ill., Oct. 13; Jackson, Mich., Oct. 15 and 16; Lansing, Mich., Oct. 17 and 18; Flint, Mich., Oct. 19 and 20; Saginaw, Mich., Oct. 22; Bay City, Mich., Oct. 23; Port Huron, Mich., Oct. 24 and 25; Ft. Wayne, Ind., Oct. 26 and 27; Detroit, Mich., Oct. 29 and 30; Battle Creek, Mich., Oct. 31, Nov. 1.
Baker, Martha Atwood—Cleveland, Oct. 23; Lockport, N. Y., Oct. 4; Lynn, Mass., Nov. 26; Portland, Me., Dec. 8; Newton Center, Mass., Dec. 27.
Barth, Hans—New York (Princess Theater), Nov. 4.
Beebe, Carolyn—New York (Æolian Hall), Oct. 6 and 30, Dec. 1, 1917, and Feb. 19, 1918; Pittsburgh (Pittsburgh Art Society), Oct. 12; Danbury, Conn., Dec. 18.
Bruce, Philip—Portland, Me., Oct. 9.
Buell, Dal—New York (Æolian Hall), Oct. 25.
Conrad, Henrietta—New York (Æolian Hall), Oct. 12.
Copeland, George—Boston (Jordan Hall), Nov. 21.
Crespi, Valentine—White Plains, N. Y., Oct. 1; Lakewood, N. J., Oct. 2; Orange, N. J., Oct. 6.
Dambois, Maurice—New York (Æolian Hall), Oct. 25.
Florigny, Renee—Louisville, Ky., Oct. 1; Dayton, O., Oct. 8; Columbus, O., Oct. 15; Youngstown, O., Oct. 22; Cleveland, O., Oct. 29; Chicago, Nov. 5; Toledo, Nov. 12; Grand Rapids, Mich., Nov. 19; Detroit, Mich., Nov. 26; Rochester, N. Y., Dec. 3; Montreal, Can., Dec. 10; Ottawa, Can., Dec. 17; Riverside, Dec. 24; Washington, Dec. 31.
Garrison, Mabel—Alliance, O., Oct. 9; Bridgeport, Conn., Oct. 15; Providence, R. I., Oct. 16; Pittsburgh, Oct. 18; Chillicothe, O., Oct. 19; Rochester, N. Y., Oct. 22; Dayton, O., Oct. 23; Detroit, Oct. 25; Orange, N. J., Oct. 26; Worcester, Mass., Oct. 30; Springfield, Mass., Oct. 31.
Genovese, Nana—Lockport, N. Y., Oct. 5; New York (Æolian Hall), Oct. 13.
Gideon, Henry—Somerville, Mass., Nov. 12; Auburn, Nov. 14; Laconia, N. H., Dec. 7; Boston, Dec. 16; New York City, Dec. 30; Pittsburgh, Jan. 8.
Havens, Raymond—New York (Æolian Hall), Oct. 11; Minneapolis (Minneapolis Symphony Orchestra), Nov. 11.

Holesco, Mme. Mona—Boston (Jordan Hall), Oct. 17.
Maier, Guy—New York (Æolian Hall), Oct. 15; Boston (Jordan Hall), Oct. 23.
Miller, Christine—South Bend, Ind., Oct. 2; Chicago, Ill., Oct. 3; Vinton, Iowa, Oct. 4; Joplin, Mo., Oct. 11; Kansas City, Mo., Oct. 12; Gary, Ind., Oct. 15; Decatur, Ill., Oct. 16; Pontiac, Ill., Oct. 17; Normal, Ill., Oct. 18; Urbana, Ill., Oct. 19; Philadelphia, Oct. 22; New York City (Recital—Æolian Hall), Oct. 23; Boston, Mass. (Recital—Jordan Hall), Oct. 25; Newburgh, N. Y., Oct. 26.
Morrissey, Marie—Ethelboro, Mass., Oct. 2; Frederickton, N. B., Oct. 8; St. Johns, N. B., Oct. 9; Yarmouth, Nova Scotia, Oct. 10; Halifax, Nova Scotia, Oct. 10; Summerside, Prince Edwards Island, Oct. 12; Moncton, N. B., Oct. 12; Montreal, Oct. 14 to Oct. 28; New York, Oct. 29 to Nov. 4.
Peege, Charlotte—Lockport, N. Y., Oct. 2.
Peterson, Edna Gunnar—Chicago, Oct. 7, 21; Springfield, Ill., Oct. 8; St. Louis, Mar. 3; Chicago Recital, Mar. 13.
Pyle, Wynne—New York (Æolian Hall), Nov. 19; York, Pa., Nov. 24; New York (Carnegie Hall), Feb. 1.
Renard, Rosita—New York (Æolian Hall), Oct. 13 (Aft.).
Reynolds, Clarence—White Plains, N. Y., Oct. 1; Lakewood, N. J., Oct. 2; Orange, N. J., Oct. 6.
Shepherd, Betsy Lane—Amsterdam, N. Y., Oct. 9; Orange, N. J., Oct. 13; New York Recital, Oct. 16; Indianapolis, Oct. 22; Milwaukee, Nov. 4; Pittsburgh, Nov. 18; Indianapolis, Dec. 3.

Mana Zucca's "Fugato Humoresque" Meets with Favor

The "Fugato Humoresque" on "Dixie" and "Novelette," both by Mana Zucca, were performed by the Cincinnati Symphony Orchestra recently with success. Oscar Spirescu, who conducted the summer series of concerts programmed both compositions several times upon request. Press, public and the musicians of the orchestra were very enthusiastic about the work of this young composer. As already announced, the "Fugato Humoresque" has been accepted by Josef Stransky to be played at one of the New York Philharmonic concerts this season.

C. W. Clark to Give All-American Program at Lockport (N. Y.) Festival

CHICAGO, Sept. 22.—Charles W. Clark, the baritone, has examined a great number of songs by American composers,

Siedhoff, Elizabeth—Attleboro, Mass., Nov. 20.
Smith, Ethelynde—Godfrey, Ill. (Monticello Seminary), Nov. 9; Chicago (Ziegfeld Theater), Nov. 14.
Wilson, Raymond—Boston, Oct. 16; Syracuse, N. Y., Oct. 24; New York, Nov. 2.
Yost, Gaylord—Attleboro, Mass., Nov. 20 and 23.

Ensembles

Apollo Quartet—Lockport, N. Y., Sept. 30 to Oct. 7; Boston, Oct. 9; Pawtucket, R. I., Oct. 10; Natick, Mass., Oct. 19; Peabody, Mass., Oct. 24; Boston, Mass., Oct. 26; Watertown, Mass., Oct. 31; Boston, Mass., Nov. 1; Somerville, Mass., Nov. 5.
Boston Symphony Orchestra—New York (Carnegie Hall), Nov. 8, Dec. 7, Jan. 10, Feb. 14, March 14.
Boston Symphony Players' Club—Attleboro, Mass., Nov. 20.
Brooke Trio—Attleboro, Mass., Oct. 5.
Minneapolis Symphony Orchestra—Minneapolis, Oct. 19, 21, 28; Nov. 2, 4, 9, 11, 16, 18, 25, 30; Dec. 2, 7, 14, 28.
Musicians Club of New York—Concert at Æolian Hall, New York, Oct. 6: Soloists—Florence Hinkle-Witherspoon; Sophie Braslau, Lambert Murphy, David Bispham, Carolyn Beebe, Lillian Littlehales, Albert Spalding, Alexander Russell.
San Carlo Grand Opera Company—Montreal, Que., Oct. 1-6; Syracuse, N. Y., Oct. 8-10; Rochester, N. Y., Oct. 11-13; Cleveland, Ohio, Oct. 15-20; Canton, Ohio, Oct. 21; Pittsburgh, Pa., Oct. 22-27.

most of them in manuscript, and will sing some of the best of them during the coming season. A representative all-American program is that which he will sing during the seven-days' festival and Chautauqua at Lockport, N. Y., next month. His program will include songs by Mrs. A. O. Mason, Frederick Beale, Theodora Sturkow-Ryder, Campbell-Tipton, Arthur Hartmann, and Charles Bennett.

Mme. Morrill Resumes Teaching

Mme. Laura E. Morrill, the New York vocal teacher, divided her time this summer teaching and making vacation tours. In company with her pupil, Lillia Snelling, the contralto, Mme. Morrill made an auto trip along the Massachusetts coast and with her pupil, Mrs. Tunis de Nys, visited the New Jersey coast. Jessie Pamplin, a pupil of Mme. Morrill, who last year returned from South America, appeared last week at a musicale in the

home of Mrs. McCune on Long Island. Ethel Frank, another pupil, has been engaged to sing at the Maine festivals. Mme. Morrill will teach in Boston every Saturday beginning this week. The remainder of her time will be given to her studio work at the Hotel Majestic, New York.



Alvah Glover Salmon

BOSTON, Sept. 18.—Alvah Glover Salmon, a well-known musician, took his own life by swallowing poison last night, at the Relief Hospital. It was said that he feared the return of an acute gastric disorder, from which he suffered several years ago, and that this fear led the musician to suicide.

Mr. Salmon was born in Southold, N. Y.,



The Late Alvah Glover Salmon

forty-nine years ago, and was graduated from the New England Conservatory of Music in 1888. After studying under various teachers in New York, he went to Berlin and later to Petrograd, where he worked under Glazounoff, making a special study of Russian music. He became an authority upon the latter subject.

Besides touring the country as a lecturer on musical subjects, Mr. Salmon was editor of the publications of a Boston music house and himself the composer of about 100 works.

Otto Hackh

Prof. Otto Hackh, pianist, composer and pedagogue, died suddenly on Friday evening, Sept. 21, at the home of Mrs. Bertha Gorton in Brooklyn, N. Y. Mrs. Gorton's husband, Dr. David Allyn Gorton, was an intimate friend of Professor Hackh.

Otto Hackh was born at Stuttgart on Sept. 30, 1852. From 1871 to 1875 he was a pupil at the Stuttgart Conservatory, studying with Pruckner, Speidel and Seifritz. From 1880 to 1889, Professor Hackh was head of the piano department in the Grand Conservatory, New York. He made concert tours in Germany, England and Switzerland in 1877 and 1878.

After teaching privately in New York for several years, Professor Hackh went to Europe to recover from a nervous breakdown. Since 1895 he was a teacher in New York and Brooklyn. He had published some 200 piano pieces, songs and orchestral works.

Charles W. Held

One of the familiar figures in Brooklyn's musical life, Charles W. Held, passed away on Sept. 18. For thirty-one years Mr. Held had been in the piano and music publishing business, having come to this country from Heppenheim as a boy of seven. He was a veteran of the Civil War and was at one time a lieutenant in the Thirteenth Regiment of Brooklyn. His last of several places of business was at 1114 Fulton Street, where he continued actively until the day of his death. Mr. Held was seventy years old.

G. C. T.

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YOUNGSTOWN, O., Charlotte Welch Dixon, Dome Theater Building
YORK, Pa., Geo. A. Quickel, 507 S. Water St.
ZANESVILLE, O., Helen W. John, "The Signal"

Types of Concert-Goers, Cerebral and Worshipful

THE types of music devotees that sit at one's right or left at every concert or recital are considered and analyzed with fine penetration by Stark Young in the *New Republic* for Sept. 1. We quote such portions of Mr. Young's article as bear most directly upon music and concert-goers.

"When I go to a concert in Durham I never fail to be impressed with the gravity of the occasion," remarks the author. "I am always surrounded by serious gentlemen in evening black, and by ladies who seem to be made up entirely of those who wear frizzled Alexandrian fronts and collars of Maltese lace and of those—youngeer in years that the solemn Alexandrians—who peer through great eyeglasses at their programs and into space, and they all become for me the forms of aspiration. We are to have Beethoven No. 3 and 'L'Arlésienne' and César Franck. My neighbors, then, are about to enter the world of art. They begin to hush their breaths and to take on a look that suggests some kind of sacred ennui, holy boredom, but is in reality a conscious and pleasurable exercise of virtue. Pleasure is not so much my neighbor's object as edification. I begin to think reprovingly of those superficial and foolish races that we associate ordinarily with music. What children they are, they neither reverence nor consider deeply. In some way or other, it is true, they did create most of the music of the world, but only by some sort of childish and lavish gift and accident; what a pity they did not seriously understand. And so, as we descend into the subject, the beautiful body of art fades, its beautiful voice, its heart; we are thinking solemnly of canonized bones. Plainly in this little New England city music is no idle matter.

"There are students and professors and cultured bodies everywhere that take the same tone with art as do my concert neighbors. They would have you enter that art as a definite region, not to be rushed into with harsh footsteps, it is for them a place of initiation and awe. They insist that in art there is some sort of added surface, something of a second nature to be laid on. They have a feeling of holy austerity about it all, of duty and ardor, of special mission and pious labor. They have a kind of grave reproof for those who also love art but without solemnity.

"There is something both mischievous and superficial or pedantic, or all three, about this setting up of art's profundity. Art is profound only as life is profound. Every art has, of course, its language, as one learns French in order to read French poetry, but to lay claims to cults and subtleties for art is only to imply for it limitations in the application to life. There is indeed nothing profound or holy in art except as life is profound and holy. These proud worshippers are like the bishops who thought less often of God than of his ministers.

"These are the people who are apt, consciously or unconsciously, to double themselves but halve art. Better to play a hurdy-gurdy in some abounding gutter! For theirs is the way to kill art. The César Franck at my concert will be a scherzino with a little harlequinade of chords, all puffs and powder and pirouettes and sweeping bows; but my neighbors will have no time to be happy in it, for they are getting educated. 'L'Arlésienne' will follow, but in the face of such reverence, the rhythm that is the life of it will slow up its pulse and will be so correct that the organ-man in New Orleans could play it better. This is the way to kill art by treating it too well, overpowering it with incense and candles; by showing it so much respect that it loses its natural and spontaneous

MARIAN VERYL EMBARKS ON FORTNIGHT'S TOUR TO SING FOR THE FIGHTING MEN



Marian Veryl, the Concert Soprano, Singing to the Men in Khaki at Fort Hamilton

WHILE many musical artists have given their services occasionally at the various military camps scattered throughout the country, Marian Veryl, the prominent concert soprano, is probably the first singer to give up two weeks of her time for the nation's troops. Working with the National Y. M. C. A. and the War Department, Miss Veryl arranged a two-weeks' concert tour, beginning Monday evening, Sept. 17, at the Brooklyn Navy Yard. The tour will include the camps at Yaphank and Mineola, L. I. Miss Veryl was accompanied by Maurice Lafarge.

liveliness in recognition of the quality of the occasion. Like an overhoned man who is too polite to shatter our illusions, it takes on gravity and loses unconscious truth. It is overweighted with the seriousness put upon it. To reverence anything as outside of oneself is often dangerous.

"This attitude toward art is only another instance of the confusion of moral with intellectual and appreciative values. People who look on art as a subject for reverence and education are willing to substitute moral intention for complete ends. They commend the volitional at the expense of adequate results. But wanting to do right never created or understood a sonata.

"And yet it is unfair to imply that these people take no pleasure in art; the point is that they set up a travesty both on art and on themselves by this attempt to relate it all to serious consideration. They are trying to think too much with their heads and not enough with their hearts, as Francis Thompson might say. They are likely to understand reason and the pleasurable, but not joyous despair also, and the logic of unreason, and happy tears. Many of these people may be fooling themselves a little, but they are not posing. They do enjoy their art, but not as they might enjoy it and perceive it if they would only let themselves, for art is a matter of life, and to understand it we must be alive; we must command all avenues of the living approach to it."

Mme. de Tréville Sings New "Hymne aux Aviateurs" at Mineola Camp

In response to a request, Yvonne de Tréville, soprano, and Wells Clary, tenor, accompanied by Edith Griffing and Kendall Munsey, all of whom are members of the National Patriotic Song Committee, recently gave a concert for the members of the Aviation Corps at Mineola, L. I. On this occasion Mme. de Tréville introduced Latory's "Hymne aux Aviateurs," using her own English translation. The success of this number was so pronounced that the soprano

was compelled to repeat its stirring chorus. The other solos given by Mme. de Tréville were the "Star-Spangled Banner," the aria from "Louise," Liddy's "In My Garden" and MacDowell's "The Bluebell." Mr. Clary sang numbers by Burleigh, Speaks, Massenet and Huhn and joined Mme. de Tréville in duets by Caracciolo, Offenbach, Blumenthal and Hildach. Miss Griffing provided the accompaniments.

ALBERT STOESSEL IN ARMY

Call Follows His Appointment as Concertmaster of St. Louis Symphony

BOSTON, MASS., Sept. 22.—Another musician who has been summoned for military duty is Albert Stoessel, the young American violinist, who left this week to become a member of the 302nd Massachusetts Infantry, now stationed at Camp Devens, in Ayer, Mass. The coming season gave promise of being one of the busiest that Mr. Stoessel has enjoyed since returning to this country from foreign study and work, for in addition to his recent appointment to the post of concertmaster of the St. Louis Symphony Orchestra, Mr. Stoessel had numerous concert bookings throughout the country in joint recitals with Amato and Martinelli of the Metropolitan Opera Company. All of these dates have been necessarily cancelled. It is probable that

Mr. Stoessel will be assigned to the army band, either as a leader or as trumpeter, since he possesses a command of the trumpet.

Other musicians from this city who have been called into military service are Harrison Potter, pianist and faculty member of the Fox-Buonamici School of Pianoforte Playing; Everett M. Clark, first tenor of the Copley Quartet; Harrison Keller, violinist, and Stewart Wille, pianist.

W. H. L.

Ariani Offers Splendid Program at Strand Theater

Adriano Ariani, conductor of the newly established symphony concerts at the Strand Theater, offered as his program this week the Abert arrangement of Bach's G Minor Fugue, the third "Leonore" Overture and the first "Peer Gynt" Suite. There was considerable applause for the performances of these works. The orchestra is in rather better shape than at first—though its reinforcement with a piano, the bass register of which seems employed to fill the place of an adequate number of double basses, is not altogether fortunate—and with further improvement of the brass section should become a very creditable symphonic body. Mr. Ariani gave an interesting rendering of the Beethoven overture, but was even more successful in the Grieg pieces, which he played with considerable delicacy and charm.

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